



White Rock Concerts

and the
**Canadian Broadcasting
Corporation**



radio *Two* **Present**

SERENADES of MOZART and STRAUSS

WITH

The Winds of the CBC Radio Orchestra

Conducted by Alain Trudel



Friday, April 2, 2004

The players

Principal flute: Kathleen Rudolph
Second flute: Brenda Fedoruk
Principal oboe: Roger Cole
Second oboe: Tony Nickels
Principal clarinet: Gene Ramsbottom
Second clarinet: Robert Sheffield
C Clarinet and Bass Horn: Chris Inguanti
Bass Clarinet: Caroline Gauthier
Bass Horn: Anne Katherine Coope
Principal Bassoon: Sophie Dansereau
Second Bassoon: Ingrid Chiang
Contra Bassoon: Isaac Bull
Principal Horn: Brian G'froerer
Second Horn: Steve Denroche
Third Horn: Rich Mingus
Fourth Horn: Benjamin Kinsman
Assistant Horn: Laurel Spencer

CBC Radio staff

Denise Ball, Producer
Don Harder, recording engineer

Tonight's concert is being recorded for the CBC National network, but it is interesting to note that at the time the Sonatinas were written, Strauss was reluctant to permit them to be broadcast. As late as 1945 he wrote to the Director of the Dresden State Theatre:

"I sincerely regret that I cannot agree to your request for a radio broadcast of the Wind Sonata. I do not want to depart from my intention to keep these last products of my workshop from the broader public before my death. I must ask you to forbear with the Sonata. I have not heard it myself, and so cannot judge whether it would not make a bad impression in the inadequate reproduction of a broadcast"

Now, more than fifty years after his death, broadcast techniques are vastly different, and there is little doubt that Strauss would have been overwhelmingly satisfied with the Broadcast sound of his last nostalgic return to the wind writing of his beloved Mozart.

Programme

Richard Strauss [1864-1949] Serenade, Opus 7
for thirteen wind
instruments [1881]
*2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, Contra-bassoon,
4 Horns*

Wolfgang Amadeus Mozart [1756-1791] Serenade in C Minor,
K 388 for eight wind
instruments

2 Oboes, Clarinets, 2 Horns, 2 Bassoons

Allegro

Andante

Minuet in canon form; trio in reverse canon

Allegro

Intermission

Richard Strauss [1864-1949] Sonatina #2
[Symphony] for 16
winds "From a
Happy Workshop"
[Op. 143] [1944 - 46]
*2 Flutes, 2 Oboes, Clarinet in C, 2 Clarinets in Bb, Bass Horn,
Bass Clarinet,
2 Bassoons, Contra-bassoon, 4 Horns*

Allegro Con Brio

Andantino, sehr gemächlich [very relaxed] molto moderato]

Minuet

Einleitung [Introduction] and Allegro

Programme Notes

Wolfgang Amadeus Mozart [1756-1791]

K 388 for 2 oboes, 2 clarinets, 2 horns, 2 bassoons

This stands as one of the great works of Mozart's wind chamber music. It is poignant, heartfelt and full of quintessential wind writing. Mozart could not do otherwise. In it he has succeeded in bringing the Serenade in from the cold.

Until this work, the multi-movement Serenade was considered a form of bucolic, entertainment music - slightly less than ultimately serious. But in this piece, Mozart invited the Serenade indoors, to join the realm of legitimate chamber music.

Lines between music intended for the palace courtyard or garden, and those works written for the emerging concert halls were never clearly defined. But in this Serenade, all signs point to the concert hall! It is in the traditional four movement form of the String Quartet or Symphony.

Indeed, except for the title "Serenade" - everything about this work says "Chamber Music".

The very choice of the dramatic, even sombre, key of C Minor hints at a deeper emotion and seems yet another indication that Mozart was determined to rise above purely social music. Musicologist Alfred Einstein describes Mozart's use of C Minor as the "key of contrasts between aggressive unisons and lyric passages," and draws direct links to the great C Minor piano concerto [K 491] which like so many of the later works for piano and orchestra utilizes the identical ensemble of this Serenade - a pair each of oboes, clarinets, horns and bassoons, alternately treating the wind instruments as soloists and as an accompanying wind-band. So, it seems, in this great C Minor serenade, Mozart had begun to treat his wind instruments as legitimate partners in serious chamber music as well as in the orchestra.

Richard Strauss [1864-1949]

Serenade, Opus 7 for thirteen wind instruments [1881]

**Symphony [Sonata] for 16 winds "From a Happy Workshop"
[Op. 143] [1944 - 46]**

For Richard Strauss, compositions for wind instrument formed a framework for his entire creative career. His earliest published work, as well as some of his very his last pieces, were written for wind ensemble and wind soloists.

Strauss' father was a well known Horn player, and a wind player's sensibility must have been ingrained in Strauss from earliest childhood. As a result, throughout his life wind instruments loomed significantly in his scores - in the concertos that he wrote for his father, in the massive scoring of his symphonies and tone poems, as well as in the most delicate of wind writing in the chamber operas. Ultimately, the parallels of musical phrasing, between wind playing and singing, led Strauss to his mastery of vocal writing both in Opera and in art-song.

Strauss' earliest published work was his Opus 7 Serenade for 13 wind instruments. He wrote it when he was only 16, and it was premiered a year later by the Dresden Orchestral Society's wind players [his father proudly playing principal horn]. The work remains a favourite of wind players everywhere. Both in scoring and instrumental texture, it is warmly reminiscent of the wind ensembles of Mozart and Beethoven.

Similarly, in the last five years of his life, Strauss was drawn once again by his love of Mozart - and perhaps also the memory of his father's legendary horn playing - to write a number of nostalgic works for wind instruments. These included the oboe concerto, another horn concerto, the duo-concertino for clarinet and bassoon, and two "Sonatinas" for a wind band of sixteen instruments. It was an unusual combination and an unusual title to give to these immensely mature, late works. There is nothing "little" about them as would be suggested by the term "Sonatina" The first is 41 minutes in length, the second lasts 36 minutes.

As he approached these two works for large wind ensemble, Strauss wrote that he had grown dissatisfied with the 13 instrument grouping which he had adopted from Mozart and used in his earlier wind works. He felt that the horns muddied the texture, and so in these later works he redressed the balance and added three more members of the clarinet family - a C clarinet, a basset horn and a bass clarinet.

The first of the Sonatinas was written in 1943 at a time of considerable ill health and Strauss gave to it the title "From an Invalid's workshop". The second Sonatina [which is on the programme tonight] was completed two years later from his self imposed exile at Garmisch in the Bavarian mountains. Strauss' health had improved considerably, and perhaps the piece also reflected his personal relief at the ending of the war. The music is ebullient and joyous, and it ideally suits the sub-title "From a Happy Workshop" It is also touchingly dedicated to the prime and pervading influence of his musical life - Wolfgang Amadeus Mozart.

"To the spirit of the Divine Mozart at the end of a life filled with gratitude"
(Notes by g.z.)

Alain Trudel

One of Canada's most exciting young conductors, Alain Trudel is equally at home in repertoire ranging from the Baroque to the avant-garde and jazz. At home in Canada, he has guest conducted the Toronto Symphony Orchestra, L'Orchestre Métropolitain du Montréal, the National Arts Centre Orchestra in Ottawa, the KW Symphony, Orchestra London, the Victoria Symphony, the Windsor Symphony, The Banff Centre Orchestra, and the Scotia Festival orchestra in Halifax. He is one of the Principal Guest conductors of the Glenn Gould School of Music Orchestra at the Royal Conservatory in Toronto. This is his first major appearance in the Vancouver area.

Overseas, Alain Trudel has conducted in Great Britain, Germany, Hong Kong, Guatemala and El Salvador. In the USA he has recently conducted a recording in Symphony Hall with members of the Boston Symphony. Mr. Trudel has recently been appointed Conductor of the Toronto Youth Orchestra.

As virtuoso soloist, Trudel has been called the "Heifitz of the trombone" by *Le Monde de la Musique* [Paris]. His solo career was launched, at the age of 18, with an appearance with the Montreal Symphony under Charles Dutoit. He has since appeared as guest soloist with orchestras around the world, and today is considered one of the leading exponents of the trombone as a serious solo instrument. As a result, many important contemporary works have been written especially for Trudel. You can find out about M. Trudel's multi-faceted career at his website www.alaintrudel.com

The Winds of the CBC Radio Orchestra

Celebrating its 65th Anniversary, the CBC Radio Orchestra is renowned as an ensemble of passion, versatility and innovation, able to go where other orchestras fear to tread. Formerly known as the CBC Vancouver Orchestra, it was once one of several CBC "house" orchestras working in Winnipeg, Halifax, Montreal and Toronto. Today, the orchestra is the only radio orchestra in North America. The winds of the CBC Radio Orchestra include principals from the Vancouver Symphony and the Vancouver Opera Orchestra. Flutist Brenda Fedoruk calls playing for the orchestra, "an honour. We are Canada's Orchestra. The orchestra truly brings the musical community together." For many years in the 60's and 70's White Rock Concerts' Artistic Director was principal bassoonist of the Orchestra, under the direction of its founding conductor, John Avison.

A Message from the Artistic Director

Welcome to our final concert for 2004-2005...a wind serenade with Alain Trudel conducting the winds of the CBC Radio Orchestra.

This is a particularly significant occasion for all of us at White Rock Concerts, since it is the first of what we hope may be frequent collaborations with CBC Radio II.

Producer Denise Ball is here tonight with her Technician Don Harder. They are recording the concert, and it will be heard on a future "In Performance" broadcast across Canada on our good-music National Network.

Musically, there is another reason why I find this programme particular intriguing. Call it "a wind player's revenge". Both Alain Trudel and I have maintained modest careers as solo wind players. When we first met to discuss the idea of tonight's programme we looked with fascination through hundred of concert programmes scheduled every year across Canada by the major concert series of our land. With obvious good reason the vast majority of events in the magnificent world of chamber music has involved, and will continue to involve, string groups. But we decided, then and there, that the exquisite realm of wind chamber music has been disproportionately neglected.

So tonight you will hear a remarkable wind virtuoso turned conductor with the cream of Vancouver wind instrumentalists from the prestigious CBC Radio Orchestra, playing the works of those two outstanding composers of wind music - Wolfgang Amadeus Mozart and Richard Strauss.

It's a winning combination and a fitting salute to wind instruments in the panoply of musical variety which the greatest composers of all times have found at their disposal.

I hope you enjoy tonight's programme, and I also look forward to seeing you among our membership for the 2004-2005 season.

Sincerely,

George Zukerman

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to take your applications, or use the convenient
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An Organ Concert with Reynhardt Crause



A concert of organ and choral music
Sat. April 24, at 8:00 p.m. at First United
Church, White Rock (Buena Vista &
Centre St.)

Program will feature a repertoire of sacred
and secular pieces, including music by
Bach, Mendelssohn, Boëllman and Widor, as well as some
compositions written by Reynhardt.

Guest artists flautist Jane Silversides and pianist Dawn Porter
and the choir of First United Church

Tickets—\$10.00 - available from Tapestry Music, 1345 Johnston Rd, and
from the church office—604 531-4850.