



# ANGELA CHENG

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PIANO

APRIL 17, 2009



**Angela Cheng**

Consistently cited for her brilliant technique, tonal beauty and superb musicianship, Angela Cheng is one of Canada's brightest "pianistic" stars. She has appeared as soloist with virtually every orchestra in Canada, as well as the Birmingham Symphony, Buffalo Philharmonic, Colorado Symphony, Houston Symphony, Indianapolis Symphony, Jacksonville Symphony, Louisiana Philharmonic, Saint Louis Symphony, Syracuse Symphony, Utah Symphony and the Israel Philharmonic, among others. The frequency with which she is re-engaged is remarkable.

Angela Cheng's debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include: for Koch International, Clara Schumann's Concerto in A Minor with JoAnn Falletta and the Women's Philharmonic; for CBC Records, selected works of Clara and Robert Schumann, four Spanish concerti with Hans Graf and the Calgary Philharmonic, and both Shostakovich concerti with Mario Bernardi and the CBC Radio Orchestra. In the fall of 2006, an all-Chopin recital CD for Universal will be released.

Ms. Cheng appears regularly on recital series throughout the U.S. and Canada and has collaborated with numerous chamber ensembles including the Takács, Colorado and Vogler quartets. Her many festival appearances include Chautauqua, Colorado, Houston, Vancouver and the Festival International de Lanaudière in Quebec.

Angela Cheng was the 1986 Gold Medal winner at the Arthur Rubinstein International Piano Masters Competition as well as the first Canadian to win the prestigious Montreal International Piano Competition (1988). In the same year, the Canada Council awarded Ms. Cheng its coveted Career Development Grant. For her outstanding interpretations of Mozart, she received the Medal of Excellence at the Mozarteum in Salzburg in 1991.

Franz Joseph Haydn  
(1732-1809)

*Sonata in C Major, L.60\**

Allegro

Adagio

Allegro Molto

Alexina Louie

(1949 -)

*Memories in an Ancient Garden [1987]*

Ludwig van Beethoven

(1770-1827)

*Sonata no. 31 in A Flat Major, Op. 110*

Moderato, cantabile molto espressivo

Allegro Molto

Adagio, ma non Troppo

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Intermission

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Robert Alexander Schumann

(1810-1856)

*Arabesque in C Major, Op. 18*

Franz Peter Schubert

(1787-1828)

*Fantasy in C Major, "The Wanderer," D.760\*\**

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

\* *Jens Peter Larsen catalogue, 1982*

\*\* *Otto Erich Deutsch catalogue, 1951*

**Franz Joseph Haydn**

*Sonata in C Major, L. 60\**

Haydn's sonatas provide a fascinating record of the piano's development in the latter half of the 18th century. His early works were limited to techniques and sounds easily adopted from the harpsichord; the middle period already showed more variety and expression; and the late sonatas (1784-1794) are truly pianistic — they play with light and shade in a way that would not have been possible on earlier instruments. In the C Major Sonata [L. 60] Haydn affirms his niche in pianistic history by being the first composer to indicate specific use of the pedals.

*\*Jens Peter Larsen catalogue, 1982*

**Alexina Louie**

*Memories in an Ancient Garden (1987)*

Alexina Louie is one of Canada's most successful living composers, missing Eastern and Western influences. Her inspirations include Debussy, Mozart, and Bach, and very often she makes the piano sing like traditional Chinese instruments. *Memories in an Ancient Garden* is the second movement of *Scenes from a Jade Terrace*. It was written in 1988 to commemorate the opening of the new Canadian Embassy in Tokyo. It requires the pianist to perform extended techniques, such as hitting the strings of the piano with the hand or to strum its string like a harp. These create a special sound and atmospheric effect, evoking the sense of someone who had stumbled into a long forgotten garden.

**Robert Alexander Schumann**

*Arabesque in C Major, Op. 18*

The *Arabesque in C Major* is a delightful and sincere work and, though often a favourite of the virtuosi, is much loved among amateur pianists. This piece is full of character, unfolding with a light and skipping theme, which later develops to evoke a pastoral and nostalgic quality.

Schumann was torn all his life between a love of music and poetry, so it is no surprise that the title "Arabesque" is a poetic metaphor. The word originally referred to a florid element in Arabian architecture. Indeed, the piece suggests the fluid nature of music, and reinforces Schumann's view that classical forms were dissolving and that new, and often fragmentary musical shapes could better reflect the "half-torn page" quality of life itself.

**Ludwig van Beethoven**

*Sonata no. 31 in A Flat Major, Op. 110*

The Piano Sonata No. 31 in A Flat Major, Op. 110, is the central work in the group of three late sonatas, [Op. 109-111] which Beethoven wrote between 1820 and 1822. The sonata is in three movements. The first movement is in conventional sonata form and this is followed by a fast moving scherzo. The finale starts with a slow recitative and an aria almost operatic in nature. The finale begins with a restless figure. There is a brief return to the aria, and a magnificent second fugue leads to the powerful conclusion.

There is an interesting side note on the commerce of 19th century composition. In the summer of 1819, a Berlin publisher agreed to purchase from Beethoven 25 songs for 60 ducats and the three late piano sonatas, one of which was Op. 110, for 90 ducats. Beethoven actually asked 120 ducats for the sonatas, but because he insisted on retaining the rights for England and Scotland, he had to settle for the lower figure. Even so, Beethoven didn't receive the 30 ducats for his Opus 110 until two years later. Such were hard times for contemporary composers in the 1820s!

**Franz Peter Schubert**

*Fantasy in C Major, "The Wanderer," D.760\*\**

The four-movement Wanderer Fantasy, composed in 1822, is considered Schubert's most technically demanding composition for the piano. He is reported to have said, the devil may play it, in reference to his own inability to do so properly. He wrote the work in the same year as the Unfinished Symphony, and in the eternal hope of raising money, dedicated it to Emanuel Karl, amateur pianist, student of Johann Nepomuk Hummel, an extremely wealthy landowner.

The work is based on one single motive, from which all themes are developed. This melody appears in the second movement which a sequence of variations on a melody taken from the song, The Wanderer, which Schubert wrote in 1816. The four movements are played without a break.

\*\**Otto Erich Deutsch catalogue, 1951*

## *message from the artistic director*

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I was recently chatting with a long time subscriber and she remarked how certain she was that in order to maintain such a high level of success, White Rock Concerts must be very heavily funded and supported by grants! What a wonderful surprise I had for her. In fact, White Rock Concerts does not receive any grants and, with rare exceptions, does not apply for grants.

Some of the artists we present make their own application to the Canada Council for touring grants that make it possible for them to undertake tours at sensible fees for us and for all the other presenters who participate in their touring plans. But it is you — our 800-plus loyal subscribers who support the White Rock Concerts series year after year — who make the difference.

Yes, it is something of a miracle, a series paid for entirely by its box office, but we shall continue this course as long as we have your ongoing support. Were you living elsewhere in BC, your community might depend on grants from a variety of sources. White Rock Concerts has proudly been able to say, thanks, but no thanks, to these funding opportunities.

As I stated earlier, there are rare exceptions to our “no grant” policy. Last year, we received a small grant from the City of White Rock towards the commission fee for Mathieu Lussier’s White Rock Sonata, which I had the pleasure of premiering at my October concert. This year, MusicFest Vancouver (the new name for the Vancouver International Festival) actually came to us with an offer for a grant in relation to the Russell Braun concert.

Frankly, dear subscribers, completing grant applications is an arduous and painstaking task, and in any case it is not always successful. As long as we do not require outside assistance, let’s continue to take great pride and pleasure in the fact that we can maintain our series without dependence on the public purse.

George Zukerman, O.C., O.B.C.



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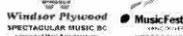
Friday, October 23, 2009



### Russell Braun

*Baritone*

Friday, November 20, 2009



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### Avan Yu

*Pianist*

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