



musica intima

SOPRANO

SIRI OLESEN, CAITLIN BEAUPRÉ,
TORA KLASSEN

ALTO

ELISABETH DUREY, CHRISTINE MAGEE,
MELANIE ADAMS

TENOR

LANE PRICE, BYRON HANSON,
SHANE RAMAN

BASS

RUSSELL CRIPPS, MATTHEW MACTAVISH,
PETER ALEXANDER

OCTOBER 14, 2011

About the artists

Internationally renowned for their warm and engaging stage presence, impeccable musicianship, and unique perspective on ensemble singing, **musica intima** has earned a reputation as Canada's most exciting vocal ensemble. Twelve professional co-artistic directors/singers make up the personnel of musica intima. Lloyd Dykk of the Vancouver Sun says "the flexibility and agility that are a function of their small size is partly what makes them so exciting." But what makes musica intima truly unique is that they rehearse, perform and function as a collective. In rehearsal, they exchange ideas freely while exploring their own musical creativity. In performance, they engage the audience with a spontaneity and directness all their own. musica intima has released five recordings with the ATMA label including *clear* (2002), *invocation* (2004), *forgotten peoples* (2006), *o nata lux* (2008), and their latest effort *into light* (2010) which won Classical Recording of the Year (2010) at the Western Canadian Music Awards, was nominated for two Juno awards, and received a 10-star review in *BBC Music Magazine*. Two earlier releases have received nominations, including Juno-nominated disc *musica intima* (1998) and CBC records release *nativité* (2002), also nominated for a Western Canadian Music Award.

"...one of Canada's most astonishing musical exports."

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Help us build ongoing support for White Rock Concerts. The executive Board invites confidential discussions of possible sponsorship advertising.

Contact George Zukerman 604-538-5057 gzuk@telus.net

or Michael Holliday 604-341-6926 mholliday@shaw.ca

Message from the President

Welcome to our 55th season of glorious music. I am going to resist the temptation to write the usual message about the season ahead and instead focus on this wonderful community that we have here - a community of music lovers.

I think that sometimes, while we may not take this series for granted, we perhaps assume that series like this are happening all over the country. I can assure you that they are not.

I have come to appreciate just how special this series, this community of listeners, is. Think about it, a volunteer, not for profit series in a suburb with over 800 people at each concert and hundreds on the waiting list, presenting the finest, most exciting, most moving musicians in the world!

But classical music is dying they say and needs to find new ways to get to the people, like in small coffee houses. You will find no latte here and there is nothing small about what we are doing.

But what makes White Rock so special? A visionary board and Artistic Director that are not afraid to take chances and try new things and are "crazy" enough to invite great artists like Isabel Bayrakdarian and Angela Hewitt to come and play in White Rock. But mostly it is you, or rather us, that community of listeners, of music lovers, that really do love this music so very passionately. That passion for the music has endured for 55 years, and I have no doubt that it will continue for another 55 years. And so will White Rock Concerts.

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into the wild

Clement Janequin (c. 1485-c. 1560)
Le chant des oyseaux: Reveillez vous

William Hawley (b.1950)
Io son la Primavera
clear

Leslie Uyeda (b.1953)
A Summer's Singing

Eric Whitacre (b.1970)
Water Night

R. Murray Schafer (b.1933)
Magic Songs
Chant to bring back the wolf
Chant for clear water
Chant to keep bees warm in winter
Chant to make the magic work

intermission

Gwyneth Walker (b.1947)
God's Grandeur
God's Grandeur
The Windhover (excerpted)
Pied Beauty

Veljo Tormis (b.1930)
Suõgismaastikud (Autumn Landscapes)
forgotten peoples

Thomas Tallis (c.1510 - 1585)
Loquebantur variis linguis

Stephen Hatfield (b.1956)
Missa: Our Lady of the Snows

Rodney Sharman (b. 1958)
Love
from Love Beauty Desire
into light

indicates recording

Some notes on the programme and the composers

into the wild

“Fire Aire, Earth, Water...{from their discord drew this Harmonie.”

Clement Janequin (c.1485 - c.1560) pioneered the imitation of birds in programmatic chansons. His *Le chant des oyseaux* calls us to awaken to the god of love and give into the temptation of spring.

Spring ushers us to return to a life of love and indulgence in the setting of Tasso's (1544 -1595) poem *Io son la Primavera* by American composer William Hawley (b.1950). The cascading vocal lines and modern harmonies reflect the rebirth of life and optimistic view of Tasso's poem. The final unresolved chords remind us that spring will not return forever.

Spring moves us into the ease of summer, a time of relaxation and reflection. Vancouver composer Leslie Uyeda's contemplation of Vancouver Island poet Lorna Crozier's (b.1948) poem *A Summer's Singing* asks the question, Where does that singing start? Are we aware of the source of our air, the physical process of creating a breath, of making sound, of sharing emotions through that sound? This mysterious communication may begin between our heartbeats.

“I can't really describe what happened. The music sounded in the air as I read the poem...I can only describe it as a pure and perfect and simple gift.” Eric Whitacre's (b.1970) description of writing *Water Night* is apparent in the mysterious and liquid cluster chords and word painting that animate Octavio Paz's beautiful Spanish poem. The docile and ravenous manifestations of water highlight the beauty and threat of the natural world.

“Magic Songs leads us back to the era of “Tone Magic” when the purpose of singing was not merely to give pleasure but was intended to bring about a desired effect in the physical world.” R. Murray Schafer's (b.1933) collection of songs uses an onomatopoeic language meant to “restore aspects of nature which have been destroyed or neglected by humanity.” Based on Schneider's belief that one “who knows and can imitate the special sound of an object is also in possession of the energy with which that object is charged,” *Magic Songs* challenges the listener to believe in the chants in order to make the magic work.

Our natural world is charged with the flow of electric energy throughout. American composer Gwyneth Walker (b. 1947) captures the current of



Our Next Concert
Isabel Bayrakdarian, soprano
With Serouj Kradjian pianist
Friday, Nov. 4, 2011

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Gerard Manley Hopkins' (1844 - 1899) poetry with a boldly accessible and unabashedly triumphant setting. Finding glory in the smallest of details and searching out the details of glory, God's Grandeur marvels at the source of all energy, ending with an explosion of praise.

Estonian composer Veljo Tormis' Autumn Landscapes (b. 1930) ushers us from the reflection of late summer to the crispness of autumn. The folk-like melodies and unexpected harmonies of this song cycle for chorus gives voice to the wind stripping leaves off trees and the earth growing ever colder. We can envision the final flaming colours of heather and the last turning blaze of autumn leaves in the final moments of the piece.

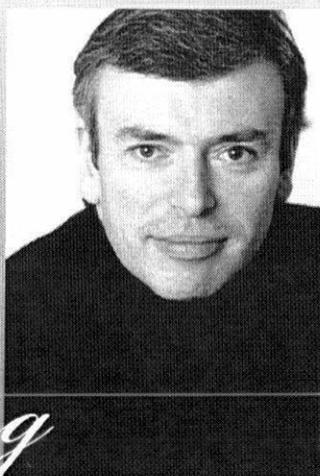
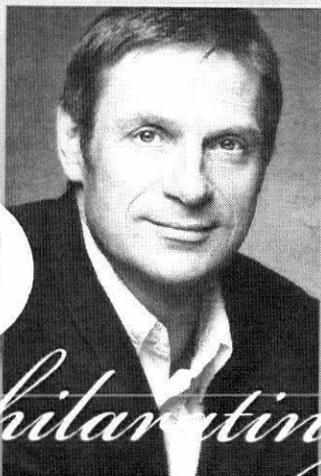
Winter sets in. The serenity and wild celebration of a cold snowy evening is heard on the fields of a town in northern Ontario. Canadian composer Stephen Hatfield (b.1956) walks through fields of snow, almost desolate, save for the distant sounds from a small country church. "It was as if the snow around me was consciously turning itself into sound, as if on Christmas Eve all things should sing." Hatfield's missa brevis is inspired by the music drifting to him from the church, the crisp clear moonlight reflecting on the snowy fields and memories of his own first choral experiences of Baroque and Renaissance music. This meditative setting of the mass is bare and at some turns warm and sentimental.

"All the Opposites that strove in Chaos..." All the elements combine in Rodney Sharman's (b.1958) meditation of the creation and power of Love. With texts from the introduction to George Sandys' translations of the works of Ovid, Sharman's angular harmonies shape the elements from chaos into love. "...Powerful Love unites."

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