



THE TURNING POINT ENSEMBLE

CONDUCTED BY OWEN UNDERHILL

FRIDAY, MARCH 20, 2015

About the Artists



The Ensemble

Founded as a cooperative venture in 2002 by its musician members, Turning Point Ensemble is dedicated to bringing to the stage extraordinary music for large chamber ensemble written from the early twentieth century through to the present day.

Recently named one of Vancouver's best classical music ensembles by Georgia Straight, the Vancouver-based ensemble has presented such 20th century musical milestones as Igor Stravinsky's *Soldier's Tale* and Erik Satie's *Relâche*.

More recently, the ensemble presented the live professional premiere of Barbara Pentland's 1954 opera, *The Lake*. The work was presented in collaboration with members of the Westbank First Nation at a spectacular outdoor production at the Quails' Gate Winery in Kelowna.

Commenting on tonight's programme, Artistic Director, Owen Underhill stated "The scope of the 20th century offers a vast palette of musical colours and styles, ranging from the amazingly familiar to the cutting edge of experimental sound."



The Conductor

Composer and conductor Owen Underhill is currently artistic director of the Turning Point Ensemble and Dean and faculty member in the School for the Contemporary Arts at Simon Fraser University. From 2010 to 2014 he was President of the Canadian Music Centre.

Especially active in contemporary music, he was Artistic Director of Vancouver New Music from 1987 to 2000 and has conducted over 200 premieres by Canadian composers with the Vancouver Symphony, CBC Radio Orchestra, National Arts Centre Orchestra, Vancouver New Music Ensemble, *musica intima* and the Turning Point Ensemble.

Underhill's compositions have been performed by Arraymusic, the St. Lawrence String Quartet, Esprit Orchestra, Vancouver Cantata Singers, *musica intima*, the Vancouver Symphony and the Vancouver Bach Choir.

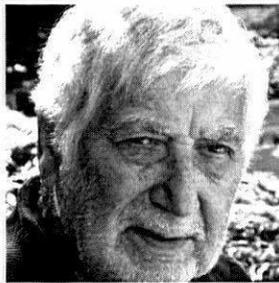
About the Artists



The Composer

The Vancouver Symphony Orchestra's Composer in Residence, Jocelyn Morlock, is one of Canada's most distinctive musical voices. Ms. Morlock was also Composer in Residence for Vancouver's innovative Music on Main concert series, during which time her works were nominated for Best Classical Composition at the Western Canadian Music Awards and for a Juno nomination for Classical Composition of the Year. Jocelyn Morlock studied at Brandon University with pianist Robert Richardson, and received a Master's degree and a

Doctorate of Musical Arts from UBC where her teachers included Stephen Chatman, and the late Russian-Canadian composer Nikolai Korndorf.



The Narrator

Our Artistic Director, George Zukerman, retired from the international concert stage in 2012. During his lengthy career as a solo bassoonist, he was celebrated as one of the few artists to achieve recognition on his instrument outside the ranks of the Symphony Orchestra. Proclaimed by his colleagues as the "High Priest" of the bassoon, he was the first soloist on his instrument ever invited to tour in the former Soviet Union, Australia, New Zealand, South Africa, and China. He has recorded the major concerto repertoire for the bassoon for the Vox-Turnabout

label with the renowned Württemberg Chamber Orchestra. As an active impresario he specialized in bringing fine concerts to smaller communities throughout the West of Canada, for which he was awarded the Order of Canada and the Order of British Columbia.



The Soloist

Brenda Fedoruk, Principal Flute of the Vancouver Opera Orchestra, was for many years a member of the acclaimed CBC Radio Orchestra. She has appeared as Guest Principal Flute with both the Vancouver and Victoria Symphony Orchestras, and has performed for the Vancouver productions of *Les Misérables*, *Showboat*, *The Wizard of Oz*, *Beauty and the Beast*, *Sunset Boulevard*, *Ragtime* and *Phantom of the Opera*. On tour, she has appeared with the Royal Winnipeg Ballet and the National Ballet of Canada. An active and dedicated teacher, Ms. Fedoruk is a faculty

member at the University of British Columbia, Capilano University, Vancouver Community College, Douglas College and the Vancouver Academy of Music.

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Turning Point Ensemble members performing tonight:

Flute, Alto Flute, Piccolo: Brenda Fedoruk | Oboe, English Horn: David Owen
Clarinet, Eb Clarinet: François Houle | Bassoon: Ingrid Chiang | French Horn: Steve Denroche
Trumpet: Tom Shorthouse | Trombone: Jeremy Berkman | Piano: Jane Hayes and Chris Morano
Percussion: Jonathan Bernard | Violins: Dom Ivanovic and Ken Lin | Viola: Marcus Takizawa
Cello: Ariel Barnes | Bass: Meaghan Williams | Harp: Janelle Nadeau

Conductor: Owen Underhill | Narrator: George Zukerman

PROGRAMME

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE (1891-95)

Claude Debussy (1862-1918)

Arranged by Benno Sachs (1894 - 1920)

solo flute - Brenda Fedoruk

CARNIVAL OF THE ANIMALS (1886)

Camille Saint-Saëns (1835-1921)

piano duo - Jane Hayes and Chris Morano

narrator - George Zukerman

[Text by Ogden Nash, with fond additions and updates by Mr. Zukerman]

1. Introduction and Royal March of the Lion
2. Hens and Roosters
3. Wild Asses: Swift Animals
4. Tortoises
5. The Elephant
6. Kangaroos
7. Aquarium
8. Personages with Long Ears
9. The Cuckoo in the Depths of the Woods
10. Aviary
11. Pianists
12. Fossils
13. The Swan
14. Finale

****INTERMISSION****

LUFT SUITE

Jocelyn Morlock

Premiere - commissioned by Turning Point Ensemble

Programme (Continued)

THE FIREBIRD [L'OISEAU DE FEU]

Igor Stravinsky (1882 - 1971)

Suite in Four Sections arr. Michael Bushnell (b. 1950)

Arrangement based on excerpts from the original ballet, with the kind permission of G. Schirmer and Chester Music

Part 1

Enchanted Garden of Kastchei - Appearance of the 13 Enchanted Princesses - Princesses' game with the Golden Apples

Part 2

Sudden Appearance of Prince Ivan - Round Dance of the Princesses

Part 3

The Magic Carillon - Appearance of Kastchei's Monster Guardians - Capture of Prince Ivan - Arrival of Kastchei, the Immortal - Dialogue of Kastchei and Prince Ivan - Intercession of the Princesses

Part 4

Dance of Kastchei's Retinue, Enchanted by the Firebird - Infernal Dance of all Kastchei's subjects - Lullaby - Disappearance of Kastchei's Palace and Magical Creations - Return to Life of the Petrified Knights - General Rejoicing



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Ogden Nash Verses for Camille Saint-Saëns' *Carnival of the Animals*

Preamble:

We're here tonight to toast the beasts
Some creatures living, some deceased
And if you note a line or two
Alluding here to something new
Still, most of what we'll say in rhyme
Belongs to Ogden Nash's time.
It's hard to fault those lines of Nash
His couplets skewered what was fash.
His brilliant, and his whimsied jest
Forever showed him at his best
Indeed, if he had lived today
We think he would have said OKAY
And tolerated our updating,
To keep this Carnival well worth waiting!

Introduction

Camille Saint-Saëns
Was wracked with pains,
When people addressed him,
As Saint Sanes.
He held the human race to blame,
Because it could not pronounce his name.
So, he turned with metronome and fife,
To glorify other kinds of life.
Be quiet please - for here begins
His salute to feathers, fur, and fins.

Royal March of the Lion

The lion is the king of beasts,
And husband of the lioness.
Gazelles and things on which he feasts
Address him as your highness.
Some admire that roar of his,
In the African jungles and velds,
But, I think that wherever the lion is,
I'd rather be somewhere else.

Hens and Roosters

The rooster is a roistering hoodlum,
His battle cry is "cock-a-doodlum".
Hands in pockets, cap over eye,
He whistles at pullets, passing by.
But since Misogamy dictates his ways.
He doesn't really want their gaze

Wild Asses

If you've ever heard a jackass laugh
As he lumbers through tall grasses
You've probably guessed he's on a path
On the look out for young lasses.
So do not sneer at the jackass wild,
There is a method in his heehaw.
With maidenly blush and accent mild
The jenny-ass answers: shee-haw.

Tortoises

Come crown my brow with leaves of myrtle,
I know the tortoise is a turtle,
Come carve my name in stone immortal,
I know the turtle is a tortle.
One day, I bet on one to beat a hare.
Imagine my profound despair.
It showed its languid turtle torper.
It lost, I lost. I'm now a pauper.

The Elephant

Elephants are useful friends,
Equipped with handles at both ends.
They have a wrinkled moth-proof hide.
Their teeth are upside down, outside.
You think the elephant is preposterous? You've
probably never seen a rhinosterous.

Kangaroos

The kangaroo can leap incredible,
He has to jump because he's edible.
His kids hide in Marsupial sacs
Thus saved from predators seeking snacks
Mind you, I could not eat a kangaroo,
But many fine Australians do.
[To them, I say:]
Beware that recipe you found
Your boomerang may not rebound!

Aquarium

Some fish are minnows, some are whales.
All have fins, and most have scales,
Some fish are slim, and some are round,
They don't get cold, They're never drowned.

Ogden Nash Verses (Continued)

Some fish have armour, some have frills
Some have jaws and all have gills
Pisces is their solar sign
They still go best with good white wine
Now, steel yourself for cruel shock:
That well known creature on the rock
Whose siren call of ancient lore
Drew mariners to fatal shore
No longer mermaid, what a row!
Instead we call her merfish now!

People With Long Ears

In the world of mules
There are no rules.
Even when they're mildly tame
It's like a FIFA winning game
You bite whoever passes by
And never really question why.
Besides, if you can kick the furthest
You'll doubtless get what you deservest

The Cuckoo in the Middle of the Wood

Cuckoos lead bohemian lives,
They fail as husbands and as wives,
Therefore, they cynically disparage
Everybody else's marriage.

Aviary

Puccini was Latin, Wagner Teutonic,
And birds are incurably philharmonic,
Suburban yards and rural vistas
Are filled with avian Andrew Sisters.
The skylark sings an arietta
The crow croaks rusty operetta
The nightingale sings lullabies,
And sea gulls manage gullabies.
That's what shepherds in Arcadia
Heard before they invented the radia.

Pianists

Some claim that pianists are quite human,
And quote the case of Robert Schumann.
Saint Saëns, whether right or not
Considered them a scurvy lot

They practice scales in each direction
As if their pieces need dissection
We wonder where they found those grands?
They bang them like two one man bands!
A blight they are, Camille was quoted:
And everywhere they go, he noted
Their manner is indeed quite simian,
Not like normal men and womian.

Fossils

At midnight in the museum hall,
The fossils gathered for a ball.
There were no drums or saxophones,
But just the clatter of their bones,
A rolling, rattling carefree circus,
Of mammoth polkas and mazurkas.
Pterodactyls and brontosaurus
Sang ghostly prehistoric choruses.
Away from creatures so colossal
I caught the eye of one small fossil,
"Cheer up sad world," he said and winked,
"It's kind of fun to be extinct."

The Swan

The swan can swim while sitting down,
For pure conceit he takes the crown,
He looks in the mirror over and over,
And claims he never met Pavlova.

Finale

Now we've reached the grand finale,
Animale carnivale.
Noises new to sea and land,
Issue from the skillful band.
All the strings contort their features
Imitating crawly creatures.
Woodwinds huff and puff away
On reeds that vibrate every way
Drums and mallets sound their greeting
Despite their daily masochistic beating
All the brasses look like mumps
From blowing umpah, umpah, umps.
In outdoing Barnum Bailey, and even Ringling,
Saint-Saëns has done a miraculous thingling.

Prélude à l'après-midi d'un faune | Claude Debussy

The sensuous Prélude à l'après-midi d'un faune is based on a poem by Stéphane Mallarmé. The 1920 arrangement by Benno Sachs was made for Arnold Schoenberg's Private Society for Musical Performance, where modern works for orchestra were often played in chamber arrangements.

Carnival of the Animals/ Le carnaval des animaux | Camille Saint Saëns

Now one of Saint-Saëns most popular and beloved works, the musical suite in fourteen movements was composed in 1886. However, the first public performance was given in 1922 only one year after his death.

Tonight's performance is presented in the original version for eleven instruments. In the fourteen zoological sections, there are references to works by Rameau, Offenbach, Berlioz, Mendelssohn, Rossini, Saint-Saëns himself, and popular tunes of the day. In 1949, the poet Ogden Nash wrote a series of verses to accompany the music. Our performance includes the Ogden Nash narration with a few revisions for the 21st century provided by our narrator George Zukerman.

Luft Suite | Jocelyn Morlock

The music for Luft was originally written as a 35-minute ballet. Luft was inspired by the enduring theme of quest within Firebird folklore. This short suite adapts music from three of the original six sections. The prologue starts with a gently surreal, delicate ticking like a trip-wired music-box waiting to explode. In the second section dizzy chromatic motion evokes energy, flight, and attempts at escape which ultimately end in failure. The final section builds from nervousness into a panicked, wild battle. At its conclusion, the music becomes more relaxed and buoyant.

[Jocelyn Morlock]

The Firebird/L'oiseau de Feu: A Suite in Four Movements | Igor Stravinsky

Stravinsky's original Firebird ballet was scored for an extremely large orchestra. Stravinsky, who had studied with orchestration master Rimsky-Korsakov, was extremely inventive in his ideas, anticipating the even more elaborate orchestral effects to come in the Rite of Spring two years later.

(Continued on page 11)



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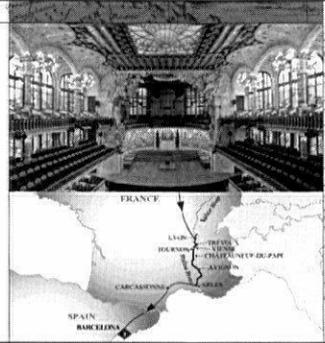


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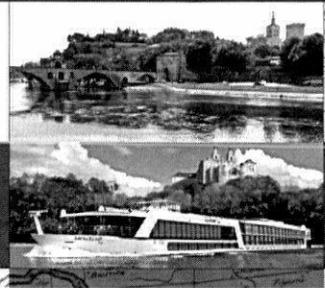


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{ A special Program Presentation is being planned for Spring 2015. Contact us to receive event information, a detailed itinerary and early booking discount on this wonderful tour! }

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Programme Notes (Continued)

The original score of the Firebird ballet is approximately 45-50 minutes in length. During his lifetime, Stravinsky made three different shorter suites out of the score for concert performances, as well a version for piano.

My guide in making the present arrangement was to present the music which was most original and characteristic of Stravinsky, and I have used some parts of the ballet which did not appear in any of Stravinsky's suites.

The smaller ensemble allows for an intimacy and clarity that helps reveal musical details which are often lost in the enormous orchestral sound. In my suite, I have omitted some of the more conventional numbers, such as the Pas de Deux and the Firebird Dance, in favor of the more original scenes, such as the Magic Carillon and the Dialogue between Ivan and Kastchei. [Notes by the arranger, Michael Bushnell]



A Brief Renewal Reminder

...with apologies to Ogden Nash

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We've made it simple. No high tech. Just fill the form and bring your cheque

And if, instead you've mailed it through, the "will-call" desk's the place for you.
If Ogden Nash had written this, he'd tell you: "it's too good to miss!"

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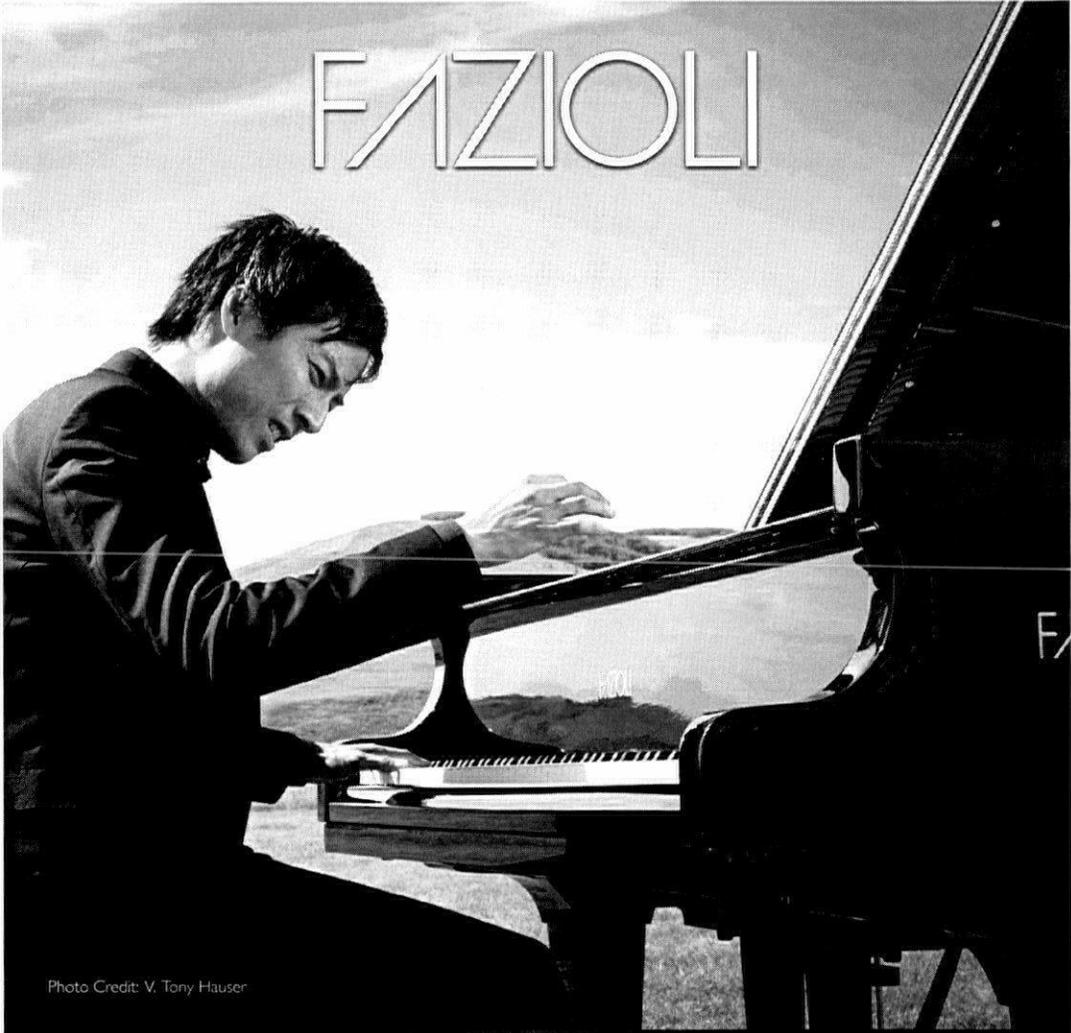


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