

**WHITE ROCK
CONCERTS**

2018-2019
OUR 62ND SEASON

Ô-CELLI

Friday, April 12, 2019

About the Artists



Ô-CELLI

Ô-Celli is a musical project, characterized by its originality and dynamic presentation in the world of classical music. Since its creation in 2010 through the initiative of Sébastien Walnier (Principal Cello of the Théâtre Royal de la Monnaie, Brussels) and Alexandre Beauvoir (chamber musician), these eight musicians never fail to share their passion for the extraordinary richness of their instrument.

These celebrated chamber musicians are members of prominent European orchestras such as the Théâtre Royal de la Monnaie, National Opera of Paris and the Liège Royal Philharmonic Orchestra.

As with their adopted city of Brussels (Belgium), Ô-Celli is a cosmopolitan ensemble which is represented by five different nationalities.

Since its creation, Ô-Celli has had the honour of performing for numerous European festivals. Most notably they include the International Cello Festival in Beauvais, the Flâneries musicales de Reims, the Festival Sully sur Loire (France), Festival Musiq'3 (Belgian National classical radio station) and the Théâtre Royal de la Monnaie (Belgium).

2017 was highlighted by Ô-Celli's first international tour, performing from Ontario to Nova Scotia in Canada. In addition to this adventure, they also broadened their horizons with concerts in Switzerland and Luxembourg.

Ô-Celli has already released three discs: "Ô-Celli fait son cinéma"(2013), "Dances" (Fuga Libera-2015) and "Latino-Spanish Music for 8 cellos" (2019).

The current Ô-Celli Western Canada tour has also included appearances at Kelowna, Oliver, Maple Ridge, Kamloops, Trail, Abbotsford, Coquitlam, Parksville and Salt Spring Island.

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Programme

Ô - CELLI

Musicians:

Alexandre Beauvoir | Jean Pierre Borboux | Corinna Lardin | Jorin Jorden
Herwig Coryn | Shiho Nishimura | Yoori Lee | Sébastien Walnier

Overture from "*La Forza del Destino*" Giuseppe Verdi (1813 - 1901)

Danza de La Vida Breve Manuel de Falla (1876 - 1946)

España Emmanuel Chabrier (1841 - 1894)

Danzas Fantasticas Joaquin Turina (1882 - 1949)

I. *Exaltacion*

II. *Ensueño*

III. *Orgia*

INTERMISSION

La Strada Nino Rota (1911 - 1979)

Three Pieces Astor Piazzolla (1921 - 1992)

I. *Fuga y Misterio*

II. *Milonga del Angel*

III. *Muerte del Angel*

Fa Do Oriol Cruixent (b. 1976)

Danzon n°2 Arturo Marquez (b. 1950)

WHITE ROCK
CONCERTS

REMINDER

All concerts begin at 7:30 pm starting next season.

Doors open at 7:00 pm

WHITE ROCK
CONCERTS

White Rock Concerts Society
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www.whiterockconcerts.com

Programme Notes

We thank Wallonia-Brussels-International for the support that made this tour possible.

***Danzas Fantásticas* - Joaquín Turina (1882-1949)**

Turina wrote his *Danzas Fantásticas* for piano in 1919, but the piece was first heard two years later in an orchestrated version. The dances were inspired by a novella published in the same year and set in Turina's hometown of Seville: *La orgía* by José Más. Turina prefaced each of his dances with a line from Más' work.

"It seemed as if the figures in that incomparable picture were moving inside the calyx of a flower" reads the excerpt above the first movement, 'Exaltación' (Exaltation). This is where we best hear Turina's enthusiasm for Debussy, as the movement emerges from an impressionistic mist, its ensuing celebrations glimpsed as if from a distance. When they arrive, they do so with the distinctive rhythms of a dance from Aragon, the 'jota'.

'Ensueño' (Reverie) jolts into action but soon settles into a lilting five-in-a-bar rhythm associated with the folk music of the Basque region. *"The guitar's strings sounded the lament of one helpless under the weight of sorrow"* reads the equivalent line from Más.

Only in the echoes of flamenco of 'Orgía' (Orgy) do we hear music that refers directly to Turina's Seville. *"The perfume of the flowers merged with that of manzanilla, and from the bottom of raised glasses, full of wine incomparable as incense, joy flowed"* reads the associated text. But this movement is not the bacchanal that its title suggests; rather a steady and determined build-up to a fleeting explosion.

Notes by Andrew Mellor © 2018

Fa-Do - Oriol Cruixent (b. 1976)

"Fa" and "Do" are the two main musical pitches used in the elaboration of the melodic material of this composition.

"Fado" (Portuguese "fate", "destiny") is a music genre which can be traced to the 1820s in Portugal, but probably with much earlier origins. Based upon the rhythm of *"Samba da rua"* (slow, elegant samba), the composition "Fa Do" is inspired both by the *"saudade"* (i.e.

melancholy, a mood found in the popular music of many Mediterranean/Latin cultures like the Portuguese and its “*Fado*”), and by the sensual and melancholic melodies from the more recent Brazilian popular music (“*Bossa Nova*”).

Danzon No. 2 - Arturo Marquez (b. 1950)

Until the early 1990s, Mexican composer Arturo Márquez’ music was largely unknown outside his native country. That changed when he was introduced to the world of Latin ballroom dancing. The movement and rhythms led him to compose a series of pulsating Danzones. The Danzones are a fusion of dance music from Cuba and the Veracruz region of Mexico. The most popular of the Danzones is the *Danzón No. 2*. It thrills audiences with its entrancing, seductive rhythms. The *Danzón No. 2* was commissioned by the National Autonomous University of Mexico (UNAM) and, because of its popularity, it is often called the second national anthem of Mexico.



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George's Blog



It's the end of a wonderful season, and I want to take the opportunity to wish you all a peaceful and relaxing summer.

But before that, I must urge you to renew your membership at tonight's concert if you have not already done so. **White Rock Concerts** has been sold out for the past sixteen seasons. I don't think it will be different for next year. You have until May 31st to renew. After that we open memberships to our waitlist and the general public.

It is worth remembering that when you join **White Rock Concerts**, you are not just buying tickets to attend concerts. You are actively involved in making the concerts possible. Without you as subscribers, the series could not exist. This method of concert planning has worked for hundreds of years. Mozart's father described it as early as 1776:

"Not a sou is paid at the door. And no one without a ticket is admitted, whoever he may be! My friends offer tickets a week beforehand, and they collect the money. But most of the tickets in blocks of twelve and twenty-four are given to the ladies, who sell them the more easily, as out of politeness one cannot refuse to buy them."

This advance subscription plan has worked in Canada for many years, too. In the late 1950s, I approached a town in the BC interior. I was convinced that the community was ready for a concert society - much like **White Rock Concerts** today. However, when I telephoned ahead, I received a less than encouraging reply.

"Nobody around here would pay more than two bucks even if Mozart himself turned up," I was told over a static-ridden phone connection. The call had been placed through the central exchange and to a rural party line (276, ring 4). I was about to hang up when the local operator interrupted: "Ring 3 is interested. I'll connect you to Myrtle, who wants to talk to you." Not everything on Myrtle's phone line was clear, but before long I had an invitation to visit the community and meet with a committee. I didn't discuss Mozart but, over the interference on the line, I had proposed a few lesser-known musicians who might be available.

On the road I encountered massive highway construction . The Rogers pass was being built to replace the old “big bend” highway. At Three Mile Gap there was a ten minute ferry that took six cars at a time. I counted 47 cars ahead of me. I realized that I would be badly delayed and from a pay phone I called again. The line constantly cut in and out as we spoke. As best I could, I told Ring 3 (or was it Ring 1?) about some of the stellar musicians, who were willing to give concerts in their town. They assured me that they would wait for my arrival.

Tired and dusty, I finally sat down with the group. As I spoke, I had a strange disconnected feeling. It seemed as if there was absolutely no interest in anything that I proposed. Piano, voice, violin, chorus, orchestra, chamber music - nothing seemed to register. I was completely confounded by a sea of blank faces until a lady interrupted, as gently as she could: “Mr. Zukerman,” she said, “you know that both times you called we had terrible phone connections. We now realize that you must have been talking about musicians, but we all thought you said *magicians*.”

Looking at it many years later, is there really so much of a difference? Music is its own form of sublime magic, and a musician is a kind of magician. A few seasons later, that community successfully organized their own Concert Society. In common with all such groups, membership was open to anyone at any time, but single tickets were not available to the individual concerts.

On the last day of the membership drive, a young lady came into the headquarters where I was busy with the committee signing up new subscribers. She was in tears. “I want to join,” she lamented, “but they won’t let me.” I reassured her: “Everyone can join. You can become a member at any time. What made you think you couldn’t join?” I consoled. Between tears the young lady explained. “Your poster says ‘*no single admissions*’. I’m not getting married until December.”

There is a happy ending. The young lady joined. Five years later as chairperson of the Society she proudly told her unmarried friends that there were definitely no single admissions.

GZ April 12, 2019



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photo: Ben Frantz Dale



photo: Simon Watzinger



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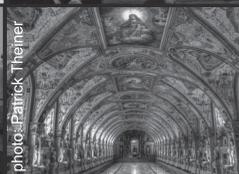
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WHITE ROCK CONCERTS

Membership Renewal for 2019 - 2020 Season

Enjoy simple one stop 19-20 renewal tonight!

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**After tonight you have until May 31st 2019
to MAIL in your renewal:**

Please include 3 items in your mailing:-

- 1) Your **form**: available from www.whiterockconcerts.com or pick one up at the desk tonight
- 2) Your **cheque** for \$155 per person (Students under 25, \$50)
- 3) A **stamped, self-addressed envelope** so that your passes can be mailed back to you.

Our mailing address is WRC, PO Box# 45089, RPO Ocean Park, SURREY, BC, V4A 9L1

**As of June 1st any non-renewed memberships will be offered to our
patient applicants on the Wait List.**

Details about each of the 7 concerts can be found on our web site This is another varied, exciting season performed by internationally renowned musicians.

www.whiterockconcerts.com

PLEASE JOIN US BY RENEWING!

ANNUAL GENERAL MEETING

Tuesday, June 11, 7.30 p.m. | "The Club House" at 15550 - 26th Ave.

**Please join us to participate in the continued sound governance of your
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