

24 / 25 CONCERT  
SEASON

# COULOIR

ARIEL BARNES CELLO & HEIDI KRUTZEN HARP

Sunday, February 16  
Raven's Cry Theatre, Sechelt

This concert sponsored by Dr. Bland's Family Dentistry



THE COAST RECITAL SOCIETY

| [www.coastrecitalsociety.ca](http://www.coastrecitalsociety.ca)

# The artists

**Ariel Barnes** has been hailed as “truly an inspiring artist... the outstanding Canadian Cellist of his generation” (*Maestro Bramwell Tovey*). His international concert engagements in Europe, North America and Asia include concerto appearances, chamber music collaborations and solo recitals. Actively developing new music for the cello, he has collaborated with Canadian composers to develop 11 chamber music works, 8 concerti and several solo works for the instrument. Ariel was a top prizewinner in the 2012 Canada Council Musical Instrument Bank Competition, named “2016 Artist of the Year” with his duo COULOIR at the Western Canadian Music Awards and was awarded 1st Prize at the 24th International Johannes Brahms Competition in Pörschach, Austria.

He has served as Principal Cello with the Vancouver Symphony Orchestra and Vancouver Opera Orchestra and has appeared with the Bamberger Symphoniker, Gürzenich Orchester Köln, Dresdner Philharmonie, Georgisches Kammerorchester Ingolstadt and Bayerische Kammerphilharmonie. Ariel is currently Principal Cellist of the Nürnberger Symphoniker, a member of Ensemble Kontraste, the Giocoso String Quartet and cello/harp duo COULOIR.

Ariel is the former co-head of the cello department at the Vancouver Academy of Music and as a visiting artist has taught masterclasses at the Franz Liszt Academy in Budapest, University of Toronto, University of Manitoba, Brandon University and Penn State University. He currently teaches a class of international students every summer at the Zodiac Music Academy and Festival in the south of France, and a class of private students in Nuremberg, Germany.

[www.ariel-barnes.com](http://www.ariel-barnes.com) | [www.couloirduo.com](http://www.couloirduo.com)

**Heidi Krutzen** is deeply interested in the creation point of music; exploring sound, its connection to the ethereal, the here and now, and all of us. As Principal Harp of the London Philharmonic Orchestra, she performs internationally in the EU, Asia, North America and the UK with today's leading conductors. She has had the privilege of guesting with the London Symphony Orchestra, the Royal Opera House Orchestra and the Academy of Saint Martin in the Fields, as well as giving masterclasses and coachings at the Royal Academy, the Royal Conservatory, Guildhall School and Trinity Laban conservatories of music. As a chamber musician Heidi has toured internationally with COULOIR and Trio Verlaine performing at major festivals such as the Edinburgh International Festival, Ottawa Chamberfest and Seattle Chamber Music Society.

Together her chamber groups have recorded several CDs and their live performances and recordings can be heard on BBC Radio 3, NPR and CBC Radio. Dedicated to championing the music of today and expanding the harp repertoire, Heidi has commissioned numerous works for her instrument, the majority from Canada's exceptional composition community. In free moments, Heidi is a student of sound healing and a member of Malambo Grassroots, a member-project of Rose Charities Canada.

[heidikrutzen.com](http://heidikrutzen.com)



# The program

## CAROLINE LIZOTTE

Born in Quebec City, January 7, 1969; now living in Wentworth-Nord, Quebec

### CLOSE FOR COULOIR, OP. 48

*I. Cromlech (Ring O'Brodgar)*

*II. Clans (Battle O'Harlaw)*

*III. The Sodger An' the Queen (Edinburgh Castle)*

*IV. Gargoyle Sang (Melrose Abbey)*

*V. Man to Man (The World o'er shall brithers be for a' that)*

Caroline Lizotte is one of the world's leading harpists and composers for her instrument. Her compositions have been played on five continents and have won numerous awards. Many of her works have entered the repertoire and are used at competitions. She has been commissioned by such famous harpists as Judy Loman, Jennifer Swartz, Valérie Milot and Heidi Krutzen in addition to the Montreal Symphony, the CBC and the Trois-Rivières Symphony. Her critically acclaimed first album, *Lizotte Plays/Joue Lizotte*, was released in 2022 and was nominated at the ADISQ 2023 in the Album of the Year – Classical category. In addition to performing as a recitalist and with orchestras (she played with the Montreal Symphony between 1998 and 2021), Lizotte has taught at the Conservatoires in Trois-Rivières and Montreal and at McGill University. Since 2010 Lizotte has been harp professor at the Université de Montréal. Her musical training was undertaken at the Conservatoire in her home town of Quebec City and at the Eastman School of Music in Rochester, New York.

The idea for *Close for COULOIR* originated while Lizotte was in Edinburgh on a tour with the Montreal Symphony in 2011. Two years later, COULOIR commissioned the work and gave the first performance at the Ottawa International Chamber Music Festival. The fifteen-minute work is in five continuous sections inspired by Scottish songs. The title of each song is followed in parentheses by a specific place in Scotland or by reference to a historical event in Scottish history. A “close,” the composers tells us, is “a narrow alley—a stone shortcut that would have been lined with poor dwellings, crammed into the dark, narrow space. It was a close both literally, because it was impossible to be there without being ‘close’ to someone else, and emotionally—a closeness and connection between us.”

## JEFFREY RYAN

Born in Vancouver, February 24, 1962; now living in Vancouver

### DVANDVA

*I Inspiration and Expiration*

*II. Thought and Desire*

*III. Gods and Demons*

*IV. Moon and Stars*

*V. Past and Future*

*VI. Moon and Sun*

*VII. Gods and Humans*

*VIII. Knowledge and Action*

*IX. Hymns and Praises*

Jeffrey Ryan is one of Canada's leading composers whose works are played around the world and commissioned by the most prestigious musical organizations, among them the Toronto Symphony, Montreal Symphony, Cleveland Orchestra, Arditti Quartet, Tafelmusik, Tokyo String Quartet, Manitoba Chamber Orchestra and Vancouver Symphony. Ryan has received four Juno nominations and the 2021 National Association of Teachers of Singing Art Song Composition Award, making him the first Canadian to take first prize in this international competition. Ryan holds degrees in music from Wilfrid Laurier University (where he initially intended to pursue a curriculum in business), the University of Toronto and the Cleveland Institute of Music. He writes that he “finds inspiration in the world around him—nature, science, literature, visual art, even the stock market or an interesting word stumbled across in the dictionary.”

*Dvandva* was commissioned by COULOIR in 2017 but only received its first performance a few days ago (February 10) in New Westminster, BC. The composer explains:

“*Dvandva* is a Sanskrit term derived from *dva* (“two”), and refers to a word comprised of two other words, each equally important or of equal value, which in English would be joined by the word ‘and.’ When COULOIR invited me to write a major work for them, I realized that a performing duo is a *dvandva*: two players of equal importance yet becoming a new entity when joined by an ‘and.’ After compiling a long list of *dvandvas*, I selected nine and structured the piece as alternating duos and

# The program

solos in complementary pairs reflected around the central Past and Future. Each movement springs from its Sanskrit *dvandva*, spoken by the performers.

“The first movement, *Inspiration and Expiration*, is balanced by the final movement, *Hymns and Praises*. The second movement, *Thought and Desire* for solo harp, is reinterpreted by the second-last movement, *Knowledge and Action* for solo cello. The third movement duo, *Gods and Demons*, is answered by the seventh, *Gods and Humans*. The sparkling cello solo, *Moon and Stars*, is mirrored by the harp’s orbiting dance of *Moon and Sun*. As well, musical material and effects in one instrument are often recast in the ‘other’ instrument, such as pitch-bending and glissandos, which can be played by both cello and harp, yet sound unique to each.”

## INTERMISSION

### FRANZ SCHUBERT

Born in Vienna, January 31, 1797; died in Vienna, November 19, 1828.

#### SONATA IN A MINOR, D. 821 (*Arpeggione*)

*I. Allegro moderato*

*II. Adagio*

*III. Allegretto*

The arpeggione is—or rather, was—a short-lived, long obsolete string instrument invented in 1823 by Johann Georg Stauffer, a Viennese violin and guitar maker. The instrument is best described as a cross between a cello and a guitar. Like the cello, it is bowed while held between the knees, its strings are stretched across a bridge and attached to a tailpiece. Like the guitar, the fingerboard is fretted

and it has six strings tuned like those of a guitar. The arpeggione must soon have disappeared from circulation, leaving in its wake a single important work written for it by Franz Schubert.

Schubert’s music is far too good to be allowed to languish for lack of original instruments—richly endowed with haunting melodies, charm and exuberance. Cellists above all have made it an important part of their repertoires, followed by violists and flutists. Versions also exist for violin, clarinet and even guitar quartet. We hear it today played on cello, but with the harp, not piano, as its partner.

The first movement opens with a long-breathed, melancholic theme first for the piano (or harp), then for the cello. The second theme could not stand in greater emotional contrast: a jaunty, happy-go-lucky idea in C major introduced by the cello. One commentator sees this movement in operatic terms: “This was the period [the 1820s] when Rossini’s operas and Weber’s *Freischütz* captivated the Austrian capital. Lyricism balances with drama, a long line of melody contrasts with a bouncy accompaniment that often suggests humor. The cello plays within the range of a singer; trills, turns and slides of fifths and sixths abound, and the sense is of a cavatina and cabaletta of a bel canto aria.”

The short but deeply soulful middle movement in E major is also often considered in vocal terms: as an aria, a *Lied*, a song without words, and reminiscent of Bellini or Chopin. The cello holds the melodic interest exclusively here. The third movement, a rondo in A major, follows without pause and exudes radiance and buoyant joy, despite two brief excursions into the minor mode. Again, all melodic interest is focused in the cello which plays continuously and engages at times in quasi-virtuosic passages.

Program notes: Robert Markow



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