



The
JEFFERY
Concerts

Arthur Rowe
ARTISTIC DIRECTOR

2018 / 2019

Quartetto di Cremona

Friday, November 9, 2018

Welcome to The Jeffery Concerts!



The Gordon Jeffery Music Foundation welcomes you to our 31st Anniversary Season. It is our great privilege to pay tribute to Gordon Jeffery throughout the eight concerts in this special year.

To our many friends and supporters, we thank you for being part of this extraordinary legacy.

REMEMBERING GORDON JEFFERY

A lawyer from the founding family of the London Life Insurance Company, Gordon Jeffery was an active organist, conductor and a passionate collector of exceptional historic instruments and rare musical scores. An avid student of Baroque and Classical performance practice, he enabled past and present Londoners to experience decades of live concerts given by world-renowned artists in his restored former London Town Hall of 1882. In 1987 provisions in his will continued Mr. Jeffery's mission to provide chamber music to our community's cultural life, by his naming a Trust to establish the "Aeolian" (later "Jeffery") Concerts. Substantial assistance was later provided for a new concert venue, the Wolf Performance Hall in London's Public Library.

To learn more about Gordon Jeffery's life and legacy, visit www.jefferyconcerts.com

On behalf of all those patrons who suffer from serious allergies, we ask that you refrain from wearing perfume, scented hairspray, cologne, aftershave or any other scented products when attending performances in the Wolf Performance Hall. Thank you.

Quartetto di Cremona

Cristiano Gualco, violin
Paolo Andreoli, violin
Simone Gramaglia, viola
Giovanni Scaglione, cello

String Quartet Op. 2 No. 6 in C Major
Allegro con spirito
Largo
Menuetto e Trio L. Boccherini
(1743–1805)

String Quartet in E minor
Allegro
Andantino
Prestissimo
Scherzo Fuga. Allegro assai mosso G. Verdi
(1813–1901)

INTERMISSION

Crisantemi
Andante mesto G. Puccini
(1858–1924)

String Quartet in D Major
Allegro moderato
Tema con variazioni: Andante
Intermezzo: Lento - Allegretto Vivace
Finale: Allegro vivace O. Respighi
(1879–1936)

Quartetto di Cremona



Since its formation in 2000, the Quartetto di Cremona has established a reputation as one of the most exciting chamber ensembles on the international stage. Regularly invited to perform at the most important festivals and concert seasons across Europe, North and South America, and the Far East, the Quartet has garnered universal acclaim from critics and audiences alike for its high level

of interpretive artistry. They are a regular feature on radio and television broadcasts around the world, performing their extensive repertoire which ranges from early Haydn to contemporary music.

2017 has marked the release of the final volume in their recording of the complete Beethoven string quartets (Audite). The first volume received immediate recognition, from a five-star rating in *BBC Music Magazine* to being selected as album of the month by the prestigious German journal *Fonoforum*. Subsequent volumes attracted similarly high levels of acclaim in the international press, with the Quartetto di Cremona being unanimously considered the true heir of the great Quartetto Italiano. Among their most recent accolades, the Supersonic Award by *Pizzicato Magazine*, the Echo Klassik 2017 prize (Beethoven volume n.7) and the ICMA 2018 prize (Beethoven volumes n.7 and n.8). A box set of the whole Beethoven recordings has just been released.

In September 2018 they will record a new Schubert album, including the String Quintet in C major with cellist Eckart Runge (Artemis Quartett).

2017/18 season included successful debuts in Amsterdam (Concertgebouw, Muziekgebouw), Hamburg (Laeishalle) and Edinburgh, as well as tours in Sweden and Denmark, USA and Canada, Japan. 2018/19 noteworthy engagements include performances in Berlin (Konzerthaus), Hamburg (Elbphilharmonie), in Stockholm, Geneva, Manchester, Amsterdam, Valencia as well as Cartagena de Indias, Vancouver, New York and at the major Italian concert halls and seasons.

They have collaborated with numerous artists of international renown, including Lawrence Dutton, Edicson Ruiz, Andrea Lucchesini, Eckart Runge, David Orlovsky and the Emerson String Quartet.

Frequently invited to present master classes across Europe and the United States, since autumn of 2011 the Quartet was assigned the professorship at the prestigious "Walter Stauffer Academy" in Cremona (String Quartet Advanced Master).

The Quartetto di Cremona is an ambassador for the international "Friends of Stradivari" project: thanks to the network, at the moment they are playing on the Stradivarius "Paganini Quartet" on loan from the Nippon Music Foundation:

Cristiano Gualco - Stradivarius 1727 Violin "Paganini"
Paolo Andreoli - Stradivarius 1680 Violin "Paganini"
Simone Gramaglia - Stradivarius 1731 Viola "Paganini"
Giovanni Scaglione - Stradivarius 1736 Cello "Paganini"

The Quartet is also kindly supported by the Kulturfond Peter Eckes with four fabulous instruments (violin Giovanni Battista Guadagnini; violin Paolo Antonio Testore; viola Gioachino Torazzi; cello Dom Nicola Amati) and they are testimonial for Thomastik-Infeld Strings.

In November of 2015 they were awarded honorary citizenship of the city of Cremona.

Special Offer

3 ticket vouchers for only \$100!

Vouchers may be redeemed for tickets to any concert in the 2018–19 season at either the Grand Theatre Box Office or at the door, subject to availability.

Call 519-672-8800 or visit the Grand Theatre Box Office for more information.

Boccherini

String Quartet Op. 2

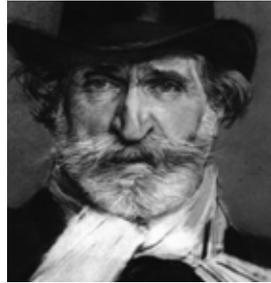
No. 6 in C Major



While Luigi Boccherini was Italian by birth, he found his greatest success outside his native country. Born in the Tuscan town of Lucca, Boccherini studied music with his father, a double bass player, until moving on to study the cello at a conservatory in Rome. The Boccherini family did not enjoy financial security, depending on theatre orchestra employment and frequently having to relocate to find work. Luigi as a teenager and with his family, moved to Trieste, Venice, and finally Vienna, where father and son often performed in orchestras together. Luigi's own career as a cellist took him even further, with engagements in London, Paris, and ultimately Madrid. Here, in 1761, he won a position as a court musician and composer to Don Luis Antonio, brother of the Spanish King Carlos III. One of Boccherini's responsibilities was to provide chamber music, over the course of his career, composing more than ninety string quartets and even surpassing the output of Haydn. The first six of these quartets to appear in print were composed as early as 1761 and published soon thereafter as his Opus 2. Similar to Mozart's earliest quartets, Boccherini's Opus 2 string quartets are in the three-movement Italian style, typically concluding with a Minuet and Trio.

Verdi

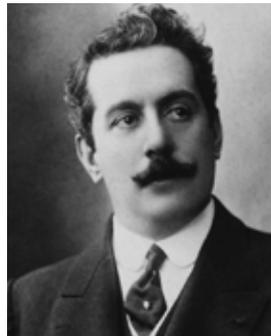
String Quartet in E minor



A composer not usually associated with chamber music—or instrumental music of any kind - Giuseppe Verdi transformed Italian opera from a vehicle displaying vocal technique into an epic and dramatic art form rivalling Richard Wagner's innovations in Germany. Born in northern Italy, Verdi studied music in Milan and first ventured into opera in 1839 with moderate success. In March 1873, *Aida* was scheduled to be performed in Naples, but shortly before the première, the soprano became ill, obliging the Naples première to be postponed. Verdi suddenly had some free time so decided to occupy himself by composing a string quartet, a genre he had never before attempted. The work received its première in a surprise performance for Verdi's friends in his Naples hotel suite on April 1, 1873.

Puccini

Crisantemi



While known predominately for his contributions to opera, Giacomo Puccini was born into a Tuscan family of church musicians. It was expected that young Giacomo would succeed his father, Michele, as maestro di cappella of the San Martino cathedral in the small town of Lucca—a position held by a Puccini for four generations. His son was only six years old when Michele died, thus breaking

the chain of succession but eventually freeing Giacomo to explore other forms of music. In 1883, while attending the Conservatory, Puccini decided to compose a one-act opera for a competition, which he failed to win, but was successful enough to put the composer on the path of a very different career. Puccini reportedly wrote *Crisantemi* ("Chrysanthemums") in a single evening in January 1890. Named for the traditional Italian flower of mourning, *Crisantemi* was an elegy for Amedeo di Savoia, an Italian-born nobleman who, in the 1870s had briefly ruled as the King of Spain. *Crisantemi* features prominently in Puccini's opera *Manon*.

Respighi

String Quartet in D Major



Ottorino Respighi was a composer torn between the influences of ancient and modern. Born in Bologna into a musical family, he studied violin, viola, and piano, winning his first appointment after graduation as principal viola of the Orchestra for its Italian opera season. While in St. Petersburg, Respighi also had the opportunity to briefly study composition with Nikolai Rimsky-Korsakov, the renowned master of orchestration. After only one season in Russia, Respighi returned to Italy where his career turned to chamber music by his becoming the violist of a Bolognese piano quintet and later by completing this evening's String Quartet in D major. It remains one of Respighi's most significant early compositions as well as an important twentieth-century contribution to Italian string quartet repertoire. The *Allegro moderato* first movement begins with rich key modulations, contrasted by an angular second

theme, which includes whole-tone scales. The second is a set of variations on a simple andante theme involving brief changes of character, including a waltz, scherzo, and an elegy. An Intermezzo opens the third movement with a rising five-tone scale leading immediately into a delicate and lyrical scherzo (*Allegretto vivace*) contrasted by a slower trio section based on the opening scale. The *Allegro vivace* finale opens dramatically, setting a mood, which is interrupted by passages of more lyrical music and leading back to the opening theme.

Programme notes by Ralph Aldrich

Dorian Wind Quintet & Arthur Rowe, piano

Friday, February 15, 2019



Roussel: *Divertissement*
Messiaen: *La Merle Noir*
Mozart: Quintet for Piano and Winds in E \flat major
Harberg: Suite
Bach: Concerto No. 2 after Vivaldi

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For further information regarding upcoming concerts and repertoire being performed, please visit

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Ticket sales through
Grand Theatre Box Office

519.672.8800 | grandtheatre.com

Single tickets also available at the door, subject to availability.

SPECIAL THANKS TO:



18–19 Season at a Glance

Sat, September 29, 2018	Dover Quartet and Arthur Rowe, piano
Wed, October 10, 2018	James Ehnes, violin and Andrew Armstrong, piano
Fri, November 9, 2018	Quartetto di Cremona
Fri, February 15, 2019	Dorian Wind Quintet and Arthur Rowe, piano
Sat, March 9, 2019	Tesla Quartet
Fri, April 5, 2019	Sharon Wei, viola and friends <i>Elissa Lee, violin, Douglas McNabney, viola, Blair Lofgren, cello, Raphaël McNabney, bass, Angela Park, piano</i>
Sun, April 28, 2019 (3:00 PM Concert)	Dawn Upshaw, soprano and Brentano String Quartet
Sat, May 25, 2019	Cameron Crozman, cello and Phillip Chiu, piano

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