



The
JEFFERY
Concerts

Arthur Rowe
ARTISTIC DIRECTOR

**St. Lawrence
String Quartet**

Saturday, March 7, 2020

Welcome to The Jeffery Concerts!



The Gordon Jeffery Music Foundation welcomes you to our 32nd Anniversary Season. It is our great privilege to continue our tribute to Gordon Jeffery by presenting first-class chamber music in London.

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.

St. Lawrence String Quartet

Geoff Nuttall & Owen Dalby, violins
Lesley Robertson, viola
Christopher Costanza, cello

String Quartet in D minor, K. 421 W. A. Mozart
Allegro moderato (1756–1791)
Andante
Menuetto (Allegretto)
Allegretto, ma non troppo (Variations)

String Quartet No. 3, in D, Op. 34 E. Korngold
Allegro moderato (1897–1957)
Scherzo: Allegro molto
Sostenuto
Finale: Allegro – Allegro con fuoco

INTERMISSION

Quartet No. 1, in E minor, Op. 112 C. Saint-Saëns
Allegro (1835–1921)
Molto Allegro quasi Presto
Molto Adagio
Allegro non troppo

The St. Lawrence String Quartet appears by arrangement with David Rowe Artists.

The St. Lawrence String Quartet is Ensemble-in-Residence at Stanford University.

St. Lawrence String Quartet



“Modern,” “dramatic,” “superb,” “wickedly attentive,” “with a hint of rock ‘n roll energy” are just a few ways critics describe the musical phenomenon that is the St. Lawrence String Quartet (SLSQ). The SLSQ is renowned for the intensity of its performances, its breadth of repertoire, and its commitment to concert experiences that are at once intellectually exciting and emotionally alive.

Established in Toronto in 1989, the SLSQ quickly earned acclaim at top international chamber music competitions and was soon playing hundreds of concerts per year

worldwide. It established an ongoing residency at Spoleto Festival USA, made prize-winning recordings for EMI of music by Schumann, Tchaikovsky, and Golijov, earning two Grammy nominations and a host of other prizes before being appointed ensemble-in-residence at Stanford University in 1998.

At Stanford, the SLSQ is at the forefront of intellectual life on campus. It directs the music department's chamber music program, and frequently collaborates with other departments including the Schools of Law, Medicine, Business and Education. The Quartet frequently performs at Stanford Live, hosts an annual chamber music seminar attracting musicians from all over the world, and runs the Emerging String Quartet Program through which they mentor the next generation of young chamber musicians. In the words of Alex Ross of *The New Yorker*: “The St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection.”

This year, the SLSQ marks its 30th anniversary season with musical engagements celebrating new compositions alongside cornerstones of the chamber music repertoire. The season kicks off with a new album of all six Haydn Opus 20s, alongside a concert at Wigmore Hall of the same program, which the *Los Angeles Times* recently hailed as “in-your-face exhilarating.” The season follows with engagements in North America and Europe featuring Haydn Discovery Concerts, and programs including Beethoven Opus 135, Amy Beach Piano Quintet with pianist Anne-Marie McDermott, Debussy String Quartet, Franck Piano Quintet with pianist Stephen Prutsman, Korngold String Quartet No. 3, Paul Wiancko Oboe Quintet with oboist James Austin Smith, and new commissions by Douglas Balliett, Osvaldo Golijov, and Patricia Alessandrini.

Recent highlights include recitals at Carnegie Hall and Wigmore Hall, and solo performances with Michael Tilson

Thomas and the SF Symphony, Gustavo Dudamel and the LA Philharmonic and Marin Alsop and the Baltimore Symphony in John Adams's *Absolute Jest* for string quartet and orchestra, and the European premieres of Adams's second string quartet. Fiercely committed to collaboration with living composers, the SLSQ's fruitful partnership with Adams, Jonathan Berger, Osvaldo Golijov and many others has yielded some of the finest additions to the quartet literature in recent years.

The Quartet is also especially dedicated to the music of Haydn, recording his groundbreaking set of six Op. 20 quartets in high-definition video for a free, universal release online in 2019. According to *The New Yorker*, "...no other North American quartet plays the music of Haydn with more intelligence, expressivity, and force..."

Geoff Nuttall (violin) and Lesley Robertson (viola) met as students while studying music in their native Canada and in 1989 founded the St. Lawrence String Quartet. Christopher Costanza (cello) joined the ensemble in 2003 after performing for many years with the Chicago String Quartet. Owen Dalby (violin) is a founding member of Decoda, the Affiliate Ensemble of Carnegie Hall. He joined the SLSQ in 2015.

Mozart

String Quartet in D Minor, K. 421



Concerning the circumstances of this evening's quartet, Mozart has been described by the historian and musicologist Eric Blom as "showing an amazing power of emotional detachment". Blom's reason for this revelation was his discovery that on June 17th in the same room as his wife Constanza was giving birth to their first child, Mozart was composing this quartet!

The *Allegro* first movement begins with a serious D minor main theme while a more lyrical second subject's key brightens the mood. Both melodies are introduced by the first violin but Mozart apportions the thematic material among the four instruments in a democratic fashion, the inner voices full of interest and variety.

The *Andante* which follows, begins as a gentle, halting dance, sombre but tender, initially in the relative key of F Major but often reverting to the darker D minor mode. The music is lyrical, with quiet dignity, trying to maintain serenity despite agitations from changes in dynamics and motifs and an anticipatory quote which finally appears in the last movement.

A *Minuet* continues in D minor in a more strident tone recapturing the turbulent emotion of the first movement as Mozart pushes the minuet far beyond its origins as a stately dance, exploring contrast of tonality, texture, mood and rhythm. By contrast, the *Trio* is a pleasant Viennese

serenade complete with plucked string accompaniment suggesting a guitar.

The *Finale* movement is a set of variations on a sad melody in an Italian pastoral dance form. Brisk, dark, somewhat angry and still in D minor, it showcases each of the four instruments with virtuosic solos in variations notable for their harmonic elasticity. A brisk *Coda* reaffirms the home key and brings the quartet to an exhilarating close.

Programme note by Ralph Aldrich

Korngold

String Quartet No.3 in D, Op.34



Erich Korngold imposed an exile upon himself during wartime, during which he neither composed nor played a note on the piano. His earlier successes were in opera, the pinnacle being "Die Tote Stadt" and symphonic works, but by 1938 he was able to emigrate to America, where eventually his seventeen major film scores and two Academy Awards for Warner Brothers attracted millions of followers. This evening's Quartet No.3 broke his lapse from chamber music, his having kept his sketches of it secret. While his two earlier quartets were written in Europe, the third emanates from his USA movie experience, the sketch of which he gave as a gift to his wife, who was unaware of its existence or his revived interest.

The first movement contrasts two interweaving themes, seeming to establish a tonal centre which remains elusive until the final D major chord. The interval of a seventh seems to feature harmonically, both in this movement and the second, a *Scherzo* in which the violins pursue each other in their highest pitches, over the less feverish but significant viola and cello. The *Trio* section of this movement is based upon an emotional theme from Korngold's favourite film score to the movie "Between Two Worlds". Marking the slow moment to be played "like a folk tune", Korngold draws on the love theme from his 1941 movie score to "The Sea Wolf", while the contrasting concluding movement uses highly spirited fugal and increasingly dance-like techniques as the four instruments interchange themes. The movement concludes with an additional theme, borrowed from Korngold's then recent movie, "Devotion", its subject the Brontë sisters. String Quartet no.3, his final chamber work, premièred in January 1949 in Los Angeles.

Programme note by Ralph Aldrich

We need your help!

The Jeffery Concerts is looking for someone to help promote our concerts. This would include but not be limited to: social media, print media, and radio. If this might be of interest to you, please see one of the board members or email us at jefferyconcerts@gmail.com.

Saint-Saëns

Quartet No. 1, in E minor,

Op. 112



A masterwork of the French quartet literature, Camille Saint-Saëns' First Quartet was dedicated to the virtuoso violinist Eugène Ysaÿe and premiered by the Ysaÿe Quartet. The first movement opens with a melancholic melody that steadily gains momentum in the accompanying pizzicato and syncopated rhythms. The ensuing *più allegro* strikes any lethargy remaining from the introduction and propels the four voices forward until reaching the lyrical high point introduced by the cello. Brief moments of quiet introspection are punctuated by the emotional turmoil of the main theme. The return of the opening music, sometimes ferocious and at others searching, ends in a flourish of pride and exuberance. The second movement, a scherzo instead of the traditional slow movement, picks up where the first left off in emotional turmoil and *élan*. Driving pizzicato and syncopations propel the music through a vast array of colors and emotions, never relenting throughout the fugue section where each voice and character struggles for dominance. With the return of the first theme, the movement appears to be on its way to a fiery conclusion. Instead, there is a brief return to lyricism and the music closes among the smoldering embers of the pizzicati and syncopations that opened the movement.

The first violin is the lyrical voice of the *molto adagio*. The melody soars above the lush accompaniment, providing a stark change of pace without letting go of the emotional strife from earlier. The middle section is haunted by the heart beat in the second violin, giving way to a lighter dance-like theme traded between the first violin and cello. The work closes with an animated finale underpinned by a sense of rhythmic restlessness. The now familiar pizzicato returns for the brilliant coda which makes its way from light and mischievous to fiery and heroic.

Programme note by Alessandra Rose Aquilanti



The Complete Beethoven Violin Sonatas

Jonathan Crow, violin
Arthur Rowe, piano

Sat, March 28, 2020 at 7:00 PM

No. 1 in D, Op. 12
No. 2 in A, Op. 12
No. 10 in G, Op. 96
No. 5 in F, Op. 24 ("Spring")
No. 7 in C minor, Op. 30

Sun, March 29, 2020 at 2:00 PM*

No. 3 in E-flat, Op. 12
No. 4 in A minor, Op. 23
No. 6 in A, Op. 30
No. 8 in G, Op. 30
No. 9 in A, Op. 47 ("Kreutzer")

Special Offer: \$60 for both concerts
\$20 for students

*March 29 concert is free to subscribers



London Symphonia with guest artist,
singer/songwriter Sarah Slean

Saturday, March 28, 2020 at 7:30 pm
Metropolitan United Church 468 Wellington Street London, ON

As one of Canada's most gifted singer-songwriters, Sarah Slean's music borrows from cabaret, rock, pop, and orchestra – all knit together by the power of her lyrics, virtuosic piano-playing, and incredible voice. Performing alongside London Symphonia, this will be an unforgettable evening of songs from a catalogue that spans 20 years.

For tickets and more information go to londonsymphonia.ca

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

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SPECIAL THANKS TO:



19–20 Season at a Glance

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| Sat, Sept 21, 2019 at 8 PM | Gryphon Trio |
| Sat, Oct 19, 2019 at 8 PM | Penderecki String Quartet with
Arthur Rowe, piano |
| Sun, Nov 17, 2019 at 3 PM | Minsoo Sohn, piano |
| Sat, Jan 25, 2020 at 8 PM | “Boccheriniana”
Jan De Winne, flute
Laura Andriani, violin
Rossella Croce, violin
Isaac Chalk, viola
Elinor Frey, cello |
| Sat, Feb 15, 2020 at 8 PM | TorQ Percussion Quartet |
| Sat, Mar 7, 2020 at 8 PM | St. Lawrence String Quartet |
| Sat, Mar 28, 2020 at 7 PM
Sun, Mar 29, 2020 at 2 PM | Jonathan Crow, violin and
Arthur Rowe, piano |
| Fri, Apr 24, 2020 at 8 PM | Quatuor Danel and
Lise de la Salle, piano |

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