

The
JEFFERY
Concerts

**Penderecki
String Quartet**
with
Arthur Rowe, Piano

Saturday, Oct 19, 2019

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.

Penderecki String Quartet

Jeremy Bell & Jerzy Kapłanek, violins
Christine Vlajk, viola
Katie Schlaikjer, cello
with Arthur Rowe, piano

String Quartet in D major,
Op. 18, No. 3

L. van Beethoven
(1770–1827)

Allegro
Andante con moto
Allegro
Presto

String Quartet No.3, Sz. 85

B. Bartók
(1881–1945)

Prima parte: Moderato
Seconda parte: Allegro
Recapitulazione della prima parte: Moderato
Coda: Allegro molto

INTERMISSION

Piano Quintet in F minor, Op.34

J. Brahms
(1833–1897)

Allegro non troppo – Poco sostenuto – Tempo I
Andante, un poco Adagio
Scherzo: Allegro – Trio
Finale: Poco sostenuto – Allegro non troppo –
Tempo I – Presto non troppo

Penderecki String Quartet



Celebrating their 31st anniversary, the Penderecki String Quartet began their career as winners of the Penderecki Prize at the National Chamber Music Competition in Łódź, Poland in 1986. Now based in Waterloo, Ontario where they have been Quartet-in-Residence at Wilfrid Laurier University since 1991, The Penderecki String Quartet has become one of the most celebrated chamber ensembles of their generation. The four Penderecki musicians (now originating from Poland, Canada, and USA) bring their varied yet collective experience to create performances that demonstrate their "remarkable range of technical excellence and emotional sweep" (Toronto, *Globe and Mail*).

The PSQ's international performing schedule has included appearances in New York (Weill Recital Hall at Carnegie Hall), Amsterdam (Concertgebouw), Hong Kong (Academy for the Arts), Los Angeles (REDCAT Hall at Disney Center), St. Petersburg (Sheremetev Palace), the Adam Festival in New Zealand, and throughout Europe in Rome, Madrid, Paris, Belgrade, Prague, Krakow, Vilnius, and Zagreb. The PSQ has also toured extensively in Mexico, Australia, Venezuela and Brazil and from coast to coast in Canada.

Dedicated educators, the PSQ have been recent guests at Bloomington Indiana University's String Academy, the Beijing Conservatory, University of Southern California (Los Angeles), University of British Columbia in Vancouver, and with their partner universities in Osnabrück, Germany and Lyon, France.

To this day the PSQ is a devoted champion of the music of our time, having premiered over 100 new works from composers in Canada and abroad. Penderecki Quartet's large discography includes over three dozen recordings including the chamber music repertoire of Beethoven and Brahms on both the Marquis and Eclectra labels, as well as the first Canadian release of the six Béla Bartók quartets. Their disc of Marjan Mozetich's "Lament in the Trampled Garden" won the 2010 JUNO Award for Best Composition. In October 2013, the PSQ worked with Maestro Krzysztof Penderecki on his Third Quartet (2008) and performed it at Symphony Space in New York City on the occasion of his 80th birthday. This followed with the recording of Penderecki's Third Quartet along with quartets of Norbert Palej on the Marquis label.

The Penderecki Quartet has performed with such eminent classical artists as Martin Beaver, Atar Arad, Antonio Lysy, Jeremy Menuhin, James Campbell and enjoy exploring new music collaborations having recently appeared with jazz saxophonist Jane Bunnett, Brazilian jazz pianist Egberto

Gismonti, pipa virtuoso Ching Wong, Dancetheatre David Earle, Pentaedre Wind Quintet, actor Colin Fox, and New York turntable artist DJ Spooky.

The Penderecki Quartet continue to be active members of the Faculty of Music at Laurier University where they have built the string program to be one of the top programs in Canada, attracting an international body of students. Their annual Quartetfest at Laurier is an intensive study seminar and concert series that has featured such ensembles as the Tokyo, Lafayette, Miro, Ying, and Ariana String Quartets.

Arthur Rowe

Canadian pianist Arthur Rowe is a critically acclaimed recitalist, soloist with orchestra and chamber musician. Following a New York solo recital, *The New York Times* wrote: "The Canadian pianist Arthur Rowe made an immediate and positive impression...before eight bars had gone by, one knew he was capable of vigor without heaviness, energy without excess of drive. It was first-rate playing: a kind of execution tinglingly alive to the shape and contribution of each phrase".



A highly respected chamber musician, Mr. Rowe collaborates with artists and chamber ensembles across North America, and has performed with several of the past prizewinners of the BISQC, including the Dover and Cecilia Quartets. He has been a guest artist at summer festivals in Blossom, Interlochen, Santa Fe and Seattle, as well as in France, New Zealand, and Yugoslavia. While at Indiana University, he began his long association with violinist William Preucil, Concertmaster of The Cleveland Orchestra, with whom he has concertized for almost four decades. In 2004 The Harrington String Quartet joined forces with Arthur Rowe and William Preucil in New York for a performance of the Chausson Concerto for Violin, Piano and String Quartet, which was reviewed by Harris Goldsmith as a "reading that rivaled the benchmark recordings by Franzescatti/Casadesus/Pascal, and Heifetz/Sanroma/New Arts".

Arthur Rowe has recorded with various artists for the Crystal, ebs, Innova, GM and Fanfare labels. *Fanfare* magazine's review of his all Schubert recording on the

Centaur label says, "Rowe's reading (of the posthumous B flat Sonata) is one of the most beautiful I have heard... The D. 899 Impromptus are equally impressive...his purling right-hand runs recall Schnabel's velvety sound... every harmonic change is underscored by a delicate nuance of color change. This kind of expression cannot be taught; it is in the bloodstream and the soul".

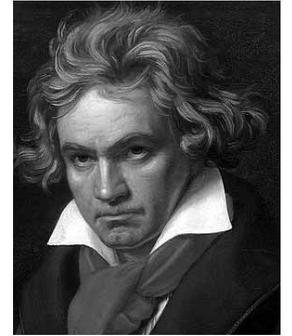
Having previously held positions at the University of Iowa and the University of Western Ontario, Arthur Rowe is now Professor of Piano at the University of Victoria. He is also the Artistic Director of the Victoria Summer Music Festival, and The Jeffery Concerts.

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.

Beethoven

String Quartet in D major, Op. 18, No. 3



At Beethoven's decision to move to Vienna, his patron Count Waldstein wrote him, "With assiduous labour you shall receive Mozart's spirit." Count Apponyi, who had commissioned six quartets from Haydn, strongly urged Beethoven to compose in this genre but to no avail. So challenged was he by the masterpieces of Mozart and Haydn that his sketchbooks show experimentation far in excess of any later compositions. This evening's quartet duly emerged as a new expression, independent of both Haydn and Mozart and energized by Beethoven's own innovations. The character of the first movement is established by a broad opening theme of florid violin melody begun by the unusual interval of a minor seventh and accompanied by song-like sustained chords in the three other instruments - a technique rarely found in his quartet repertoire. A solemn and lyrical second movement seems to indicate by its unusual length that Beethoven considered it to be of particular importance. Usually entitled "Minuet" or "Scherzo" the third movement has neither of these characteristics as Beethoven suggests a calmer "Intermezzo" in a minor key. The final Presto combines striking rhythmic drive with a virtuosic instrumental dexterity suggesting a "Tarantella" to conclude what is considered to be Beethoven's most ingenious of all his opus 18 quartets.

Bartók

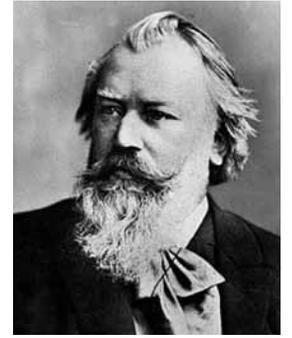
String Quartet No.3,
Sz. 85



While Bartók's musical training resulted in his becoming a brilliant pianist, his attraction to Hungarian folk music drew him in the direction of composition. His travels throughout Hungary, Rumania, Slovakia and North Africa revealed to him a primitive music, rich in free melody, harmony and rhythm based on a different structure from Western 'art' music. Over a period of thirty-one years, Bartók wrote six string quartets and as Beethoven had expanded the tradition of Haydn and Mozart, it is generally thought that Bartók's quartets are the logical outcome of his predecessors' quartet writing. This evening's work, written in 1927, consists of only one movement in four sections and played without a break. In three parts, the first section develops from a single idea striving to reach upward through all four instruments. A sharp pizzicato from violin and cello announces the second section, rich with new effects as strings are tapped with the wood of the bows while strummed rhythms suggest folk dances. A calmer third section transitions to the *coda* and *glissandi* ripple across the ensemble until familiar aggressive chords bring this enigmatic work to a close.

Brahms

Piano Quintet in F minor,
Op. 34



Perhaps nowhere than in this evening's masterpiece is Brahms' creativity so painstakingly reflected. Beginning the work in early 1862 as a string quintet with two celli, (the same scoring as Schubert's C major Quintet), Brahms sent the first three movements to Clara Schumann and the violinist Joseph Joachim. At first responding enthusiastically, their reservations began to emerge, causing Brahms to question his scoring and resulting in the string quintet's emergence as a Sonata for two pianos. Clara again demurred, suggesting Brahms further rethink his scoring. Finally, in 1864 the conductor Hermann Levi suggested its final creation, exulting, "The Quintet is beautiful beyond words. You have turned a monotonous work into a masterpiece of Chamber Music". A tempestuous and dramatic main theme opens the work until a complementary, more lyrical melody ushers in a dialogue between two moods, both growing to a great wave of sound. The second movement has three parts based on gentle, lyrical harmonies but the Scherzo rhythmically juxtaposes them in vigorous forms. In contrast, the Finale opens thoughtfully in emotional depth until, despite its buoyant Gypsy atmosphere, the sense of tragedy is never far from the movement's underlying expression.



Minsoo Sohn, piano

Sun, November 17, 2019 at 3:00 PM

Beethoven: Piano Sonata No. 27 in E minor, Op. 90
Beethoven: Piano Sonata No. 28 in A major, Op. 101
Beethoven: Piano Sonata No. 29 in B \flat major, Op. 106
"Hammerklavier"

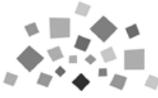


Tuesday, October 29, 2019 at 7:30 pm

Talbot Street Church 513 Talbot Street London, ON

A time of chaos and creativity inspired some of the most unforgettable music of the 20th century. London Symphonia's own 'cabaret band' performs an eclectic program including Martinu's Revue de Cuisine, Stravinsky's L'Histoire du soldat, Gershwin's Preludes, and Kurt Weill's Mack the Knife.

For tickets and more information go to londonsymphonia.ca

London 
Symphonia



Featuring the world-premiere of *The Sleepers* by London Symphonia Composer-in-Residence Scott Good

With guest artists, baritone Phillip Addis, Amabile Choirs of London, and clarinetist Graham Lord.

Saturday, November 16, 2019 at 7:30 pm
Metropolitan United Church 468 Wellington Street London, ON

Baritone Phillip Addis and the Amabile Choirs of London join London Symphonia for the world premiere of *The Sleepers* by Composer-in-Residence Scott Good. This new setting of Whitman's poem is performed alongside Copland's Clarinet Concerto with principal clarinetist Graham Lord, and Tower's *Made In America*.

For tickets and more information go to londonsymphonia.ca



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Thank you to Megaria Halim for turning pages and to Eric Bews for his assistance at this evening's performance.

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

jefferyconcerts.com

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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:



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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