

GREETINGS from SIMON FRYER



Today we miss the presence of scheduled performer, Francine Kay – forced to cancel her appearance – but are overjoyed that an artist of the stature of **Jane Coop** agreed to step in at short notice and perform for us. One of Canada's best-loved and most decorated artists, Ms. Coop represents a particular link with our original artist in that she served on the panel of adjudicators that awarded our first ever WMCT Career Development Award to Francine! It has been some years since we have had the honour of

presenting Ms. Coop on the *MitA* stage, and her program today demonstrates the results of a lifetime of devotion to the greatest works for the instrument. Welcome back Jane and thank you for everything you do!

-Simon Fryer, WMCT Artistic Director

A handwritten signature in black ink that reads "Simon". The signature is stylized with a large, sweeping loop at the bottom and a horizontal line extending to the right.

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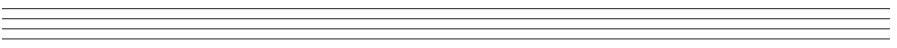
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April 4th, 2024, concert
Jane Coop

in memory of
Marianne Weil

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The WMCT also gratefully acknowledges
Dianne Henderson
for her support of the Student Outreach Program

As a courtesy to others, please refrain from wearing perfume or other scents.
Please turn off cell phones and other noise-making devices.
No photography or recordings of any type during the performance.

Please come and meet the artist in the lobby following the concert.

Visit the artist's website at
janecoop.com

ABOUT THE ARTIST

JANE COOP, piano

Elegant, passionate and brilliant, are words to describe pianist Jane Coop who takes her art form to a higher stratum. Renowned for her appealing performance style, she is considered Canada's premier Mozart interpreter by *The Calgary Herald* and has consistently been praised for her capacity to graciously carry the sensitivity and spirit of the music she plays, right to her listeners.

Ms. Coop has worked with prominent conductors such as Sir Andrew Davis, John Eliot Gardiner, and Rudolf Barshai, and with orchestras around the world including the Royal Philharmonic, Seattle and Oregon Symphonies, Hong Kong Philharmonic, National Taiwan Symphony Orchestra, Bavarian Radio Orchestra, and most orchestras in Canada. As a sought-after concerto soloist, recitalist, and chamber musician, she has made appearances in eminent halls such as the Bolshoi Hall in St. Petersburg, Wigmore Hall, the Kennedy Center, Alice Tully Hall, Roy Thomson Hall, the Hong Kong Cultural Centre, the Beijing Concert Hall, and the Salle Gaveau in Paris. In Canada, she has given concerts in every province.

Coop has recorded extensively and garnered multiple JUNO nominations. Her newest title, her 17th recording to her discography, *Three Keyboard Masters: Bach, Beethoven, & Rachmaninoff*, reflects the depth of her pianistic canon. She also has produced four concerto recordings, various chamber works recorded with the Satie String Quartet of France, and the complete Beethoven Piano and Violin Sonatas with esteemed colleague Andrew Dawes in her list.

Her major teachers were Anton Kuerti and Leon Fleisher. Rounding out her significant contribution to Canadian music, she served as Professor of Piano and Chamber Music at the University of British Columbia's School of Music in Vancouver for more than three decades. In December 2012, for her years of artistic dedication to this country, she was appointed to the Order of Canada, and in 2022 she was inducted into the Order of British Columbia.

Jane Coop is a Steinway Artist.

NOTES for APRIL 4, 2024

A concert containing three sonatas made me think of the man I always credit as the father of the program note – the French philosopher Bernard Le Bovier de Fontenelle. He was speaking of earlier works, but his reported comment is still relevant: "Sonate, que me veux-tu?" - "Sonata, what do you want of me?" The answer depends a little on whether you are, in C. P. E. Bach's words, a Kenner or a Liebhaber: whether you are knowledgeable about music (Kenner) or whether you are a lover of music. It doesn't matter which you are, and if you are knowledgeable you can probably look after yourself, but I do know that trying to turn Liebhaber into Kenner while the concert is in progress breaks my second rule of program notes, the one derived from Hippocrates – First do no harm. So, no technical stuff.

The Haydn sonata on today's program first appeared in print in 1789. The years immediately prior to this had been taken up by his concentration on orchestral and chamber music and this work is the start of a renewed interest in keyboard sonatas. I use the word keyboard here deliberately. The question of exactly what instrument Haydn had in mind for the works we loosely call piano sonatas is something of a quagmire, with harpsichord, clavichord and fortepiano all vying for position. Let me just say that the work immediately following this one is the first for which the composer specifically asks for the fortepiano – the forerunner of the modern piano - and it is most likely that he was already thinking in these terms with today's work.

Beethoven's manuscript of the Op. 28 sonata has 1801 written on the first page and thus dates from a time when he was beginning to make a name for himself in Viennese society. In a letter to his friend Franz Wegeler in Bonn, he says that he is receiving a regular sum of money from Prince Karl Lichnowsky until he can find a permanent position; he is also being offered "more commissions than it is possible for me to carry out." But there is a darker side: he talks of his "wretched health, and the fact that his "hearing has become weaker and weaker." Today's sonata follows immediately after the *Moonlight* sonata and represents a return to a more typical pattern of sonata structure after the innovations of that work. It was published the following year, labelled *Grande sonate*, but a couple of years later it was issued in London as *Sonate pastoral*. The name Pastoral was cemented in the public mind when a Hamburg publisher also issued the work with that title. As many writers have pointed out, even though the name didn't originate with Beethoven, it is not inappropriate.

The name Impromptu, as the title of a piece of music, first appears in the early nineteenth century and was taken up by a number of composers, most notably Schubert and then Chopin. The word suggests an element of spontaneity, perhaps even improvisation. This may have been the impression that was aimed for, but Chopin's four works with this title all show evidence of a considerable amount of careful drafting and revision. Chopin performed the Impromptu No. 3 in a concert that he gave in Paris in 1842 with the singer Pauline Viardot. – one of his rare appearances in a public concert in the city.

In May of 1844, while Chopin and George Sand were in Paris, Chopin's father died and the composer was so devastated by the news that Sand had to write to his mother with his condolences. Chopin's spirits were raised considerably by a visit from his sister Ludwika and her husband in July; although they had been in regular correspondence, he had not seen his sister for fourteen years. "We are mad with happiness," he wrote and joked that after this concentrated period of speaking Polish, his French might have become incomprehensible. The composition of the Op. 58 Sonata straddles this emotionally tumultuous time in the composer's life. Much nineteenth century criticism claimed that Chopin's particular genius did not lend itself to the formal rigours of the classical sonata. Later writers, however, have recognized that, particularly in the B minor work, he was not struggling to imitate earlier models, but was branching out with his own distinctive approach to the task. In this work, as Jim Samson says, he achieved "a process of continuous development and transformation of motifs, a close integration of melody and accompaniment, and a density of contrapuntal working ..." In other words, in taking on "the most celebrated and prestigious of classical forms on its own terms ... he emerged victorious."

-John Mayo

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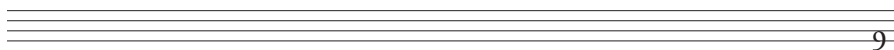


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